

MUSICAL AMERICA

VOL. XLI. No. 25

NEW YORK

EDITED BY MILTON WEIL

APRIL 11, 1925

\$4.00 a Year
15 Cents a Copy

FOURTEEN LEADERS TO CONDUCT IN N. Y. SYMPHONY SEASON

Otto Klemperer Engaged by New York Symphony—Furtwängler, Toscanini, Dohnanyi and Goossens Added to Orchestral Rosters—183 Concerts Scheduled for Next Season—State and New York Symphonies Lower Subscription—Philharmonic Raises Prices

FOURTEEN conductors will lead eight orchestras in 183 concerts in New York's next symphony season, according to plans announced by the orchestral managers. The New York Symphony will bring over Otto Klemperer, the only one of the conductors entirely new to New York. The Philharmonic has recently engaged Wilhelm Furtwängler and Arturo Toscanini, and the State Symphony will have Ernst von Dohnanyi and Eugene Goossens as its regular conductors. The Philadelphia and Boston orchestras will give their usual New York series and the Cincinnati, Cleveland and Detroit organizations will visit New York for one concert each.

Otto Klemperer, the New York Symphony's new conductor, will succeed Bruno Walter and will conduct the second half of the season with Mr. Damrosch leading the first half. Mr. Klemperer, who is the regular conductor at Wiesbaden, is better known in Germany as an operatic leader than a symphony conductor. He is reputed to be an excellent Wagnerian conductor and, like so many of the leaders who have visited New York recently, a devotee of Mahler and Bruckner.

Although only forty years old, Mr. Klemperer has had wide experience in several cities of Central Europe. Born in Braslau, he studied at the Frankfort Conservatory and later in Berlin with Schwarwenka and Pfitzner. He is a violinist, a pianist, and a composer as well as a conductor. Gustav Mahler early took an interest in his career and recommended him for his first position, conductor at the Deutsches Landes-

[Continued on page 2]

DE RESZKÉ PASSES AT RIVIERA HOME

Career of Noted Tenor and Teacher
Closes in Seventy-sixth Year

NICE, FRANCE, April 4.—Jean de Reszké, former king of operatic tenors and latterly one of the world's most celebrated voice teachers, died at his home here yesterday afternoon of heart disease following a short illness of bronchial pneumonia. The singer was unconscious for about twelve hours before his death and unable to recognize his wife, his niece, the daughter of Edouard de Reszké, and an English pupil, Miss Hamilton, who were in constant attendance upon him. It is

[Continued on page 4]



JOSEPH SCHWARZ

Baritone of the Chicago Civic Opera Company as "Scarpia" in "Tosca." Mr. Schwarz Will Make His First Extensive Concert Tour of America Next Season. (See Page 27)

NEW OPERA THEATER FOUNDED IN CHICAGO

American Works to Be Produced
Under Van Grove

CHICAGO, April 4.—The establishment at the Chicago Musical College of an American Theater for Musical Productions, with performances scheduled for June of this year, promises to be one of the most interesting developments both in musical pedagogy and in American operatic history which recent decades have witnessed. The works of native composers in opera, ballet and pantomime, will be presented. The furtherance of American music will be one of the aims of this institution, and the professional training to be offered capable students is expected to rank among the most valuable which American singers have received in this country.

The operas chosen for performance in the Central Theater on June 7 and 14 are Eleanor Everest Freer's "The Legend of the Piper," and John Smith's "The Music Robber," a one-act work. "John Smith" is a *nom-de-plume* said

[Continued on page 37]

CONVENTION HEARS PLEA FOR COMPOSER

Support for Music Urged at Meet of
Kansas Clubs

KANSAS CITY, Kan., April 4.—The sixth annual convention of the Kansas State Federation of Music Clubs, held here March 23 to 25, was brought to a brilliant and successful close at Federation headquarters in the Elks' Building on Wednesday night. Next year's meeting will be held in Hutchinson. A feature of the last evening was an address by Mrs. Edgar Stillman Kelley, wife of the composer, and chairman of the American Music Department of the National Federation of Music Clubs.

"The general public," Mrs. Kelley said in part "will not appreciate or love opera till we have our grand opera produced in the English language. We cannot all become famous artists, but we can develop within ourselves a love of great works by becoming familiar with the language of music."

"We must do our part in arousing the public to the need of producing music

[Continued on page 40]

NOVELTIES BILLED AMONG CINCINNATI FESTIVAL EVENTS

Mortelmans and Klenau Works to Be Sung Under Van der Stucken's Baton—Stock to Lead Chicago Symphony as Guest—Roster of Distinguished Artists to Include Florence Austral, Soprano, in American Début—Children's Chorus a Feature

CINCINNATI, April 4.—The twenty-sixth biennial May Festival in Cincinnati will be held on May 5 to 9 inclusive, and will consist of five evening concerts and one matinée. Frank Van der Stucken will conduct. This will be the sixth festival Mr. Van der Stucken has conducted.

A feature of the festival will be a chorus of 800 children from the public schools singing a cantata, new to America, written by the Belgian composer, Lodewyk Mortelmans. The festival will also see the American début of Florence Austral, Australian soprano, who comes to America to sing specially for this appearance.

The festival will also present Frederick Stock of the Chicago Symphony as guest conductor, leading his own Symphonic Variations at the Thursday concert. A new composition by Edgar Stillman Kelley will be played at the Saturday matinée, with the composer leading.

The May Festival chorus has been rehearsing three times each week since last October. There will also be a solo chorus of forty professional singers, the Schola Cantorum of Mt. St. Mary's and St. Gregory's Seminaries, 800 children from the public schools and 150 children from the parochial schools taking part. The Cincinnati Symphony has been engaged as the orchestral part.

The festival will open on Tuesday night with Elgar's "Dream of Gerontius," the soloists being John McCormack, Margaret Matzenauer and Fred Patton. Bach's Passion According to St. John will have its first local presentation on Wednesday night, with Ethyl Hayden, Mme. Matzenauer, Edward Johnson, Robert Maitland, Dan Beddoe,

[Continued on page 2]

AEOLIAN FIRM PLANS NEW HOME FOR MUSIC

\$12,000,000 Structure for New York
and Additional Hall Projected

Plans for a great structure devoted to music in the heart of Manhattan's uptown business neighborhood, and the possibility of a new major concert hall for New York in a few years, were disclosed in the announcement made that the Aeolian Company will construct a new building to house its executive, sales and recording departments on the site of the old William Rockefeller property on the northeast corner of Fifth Avenue and Fifty-fourth Street, which it recently ac-

[Continued on page 29]

Ridgewood Cecilia Singers Awarded First Place in New Jersey Contest

NEWARK, N. J., April 4.—The second annual choral contest of the music department of the New Jersey Federation of Women's Clubs was held in Sayre Hall yesterday morning and afternoon.

For the second time the Cecilia Society of Ridgewood, Mrs. Elizabeth Leonard, leader, won first honors, which entitled the organization to permanent possession of the cup donated last year by the Griffith Piano Company of this city.

The second prize, another cup donated by the same company, was won by the Caldwell Women's Club, I. T. Francis, leader. The singing was distinguished for its general excellence.

The judges were Oscar Saenger, Dudley Buck and Alfred Human, managing editor of MUSICAL AMERICA.

Under C. M. Wiske, director of the Newark Music Festival, the massed choirs sang "Trees" by Harriet Ware,

who was the guest of honor. The afternoon program was broadcast by station WOR.

Participating in the contest were the choruses of the Woman's Club of South Amboy, Anna M. Peekins, music chairman; Maplewood Woman's Club; Woman's Club of Towaco, Mrs. Fred Huetler, chairman; Leonia Woman's Club, Mrs. Charles S. Chapman, music chairman; Woman's Club of Perth Amboy, Mrs. Eleanor MacMichael, chairman; Woman's Club of Hasbrouck Heights, Mrs. William Kellers, music chairman; Woman's Club of Red Bank, Katherine Throckmorton, leader; Bayonne Woman's Club, Mrs. Vere Richards, leader; Cecilia Society of Ridgewood; Woman's Reading Club of Rutherford, Mrs. Francis Bush, leader; Women's Club of Caldwell; Jersey City Women's Club, Mrs. Mary C. Laterman, leader.

PHILIP GORDON.

STONY POINT HALL TO HONOR NORDICA

Names of Caruso and David Bispham Also Used in Memorial

Eva Gauthier has organized a committee of artists and society women, many of whom were associated with the late Lillian Nordica, to raise funds for the Nordica Memorial Building which is to be the women's dormitory of the American Operatic and Allied Arts Foundation at Stony Point-on-the-Hudson. A men's dormitory named for David Bispham and an auditorium to honor Enrico Caruso will also be built shortly.

With Mme. Gauthier, who knew Nordica in Java, where she died, chairman of the committee, are Ernestine Schumann Heink who was long associated with Nordica, Alice De Lamar whose father was Nordica's patron, Hulda Lashanska, Marguerite D'Alvarez, Sophie Braslau, Muriel Draper, Alice Palotelli, Baroness Katherine Evans von Klenner, Kathleen Howard, Mme. Schoen-René, Mrs. Frank Seiberling, Mrs. John F. Lyons, Cobina Wright, Bertha Bauer, Ethel Cave-Cole, and a group of women prominent in social and public life.

The board of directors consists of Richard Hammond, Louis T. Wiley, George P. Raymond, Deems Taylor, Walter K. Varney, George Gershwin and William Sullivan. Since Stony Point has been organized to train and encourage American artists, its principal buildings are being named after American singers who achieved world-renown. Of these Lillian Nordica and David Bispham were pioneers. The auditorium is being named after Caruso because his operatic career was closely associated with America.

Mme. Gauthier, who sailed on the Aquitania this week, held a final conference with the board of directors before she left. During her stay abroad she

Reiner to Lead Concerts in Hollywood and New York

LOS ANGELES, April 4.—Fritz Reiner, conductor of the Cincinnati Symphony, will conduct summer concerts on both the Atlantic and Pacific coasts in July and August. The Hollywood Bowl Association, through its president, Mrs. Artie Mason Carter, has just completed arrangements for Mr. Reiner to open a season of concerts in that open-air auditorium with the Los Angeles Philharmonic on July 7. Mr. Reiner will lead sixteen concerts in Hollywood, during a period of four weeks. Immediately after his Hollywood engagement, Mr. Reiner will leave for New York by transcontinental airplane to start rehearsals for seven appearances with the New York Philharmonic at the Lewisohn Stadium, in his second season as guest conductor of the latter concerts.

Juilliard Estate \$15,795,892, Final Accounting Reveals

MIDDLETOWN, N. Y., April 7.—A decree of final judicial settlement of the estate of Augustus D. Juilliard was granted in the Surrogate's Court here. The final accounting was for \$15,795,892.82. The previous accounting in January, 1922, gave the value of the estate as \$14,885,267. The final accounting provides for the contested claims against the estate. The income from the Juilliard fortune goes to the Juilliard Musical Foundation, 49 East Fifty-second Street, New York.

New Works Scheduled for Cincinnati Festival

[Continued from page 1]

Mr. Patton and Robert J. Thuman in the solo parts. Florence Austral will make her American debut in Brahms' Requiem on Thursday night, and on Friday night Pierné's "St. Francis of Assisi" will have its first presentation in Cincinnati, with Miss Hayden, Mr. Johnson, Mr. Maitland, Nevada Van der Veer, Mr. Beddoe, Mr. Patton and Mr. Thuman as soloists. The Saturday matinee will witness the first American hearing of a song cycle by Paul von Klenau, sung by Mme. Matzenauer, and also the first American hearing of Mortelmans' cantata. In the evening, a Wagner program will bring forward scenes and acts from three operas with prominent singers as soloists.

Theodore Spiering Named Conductor of Portland Symphony

[By Telegraph to MUSICAL AMERICA]

PORTLAND, ORE., April 8.—Theodore Spiering has been chosen conductor of the Portland Symphony Orchestra. It is understood the orchestra will be made into one of the leading ensembles of the country.

JOCELYN FOULKES.

Stillman Kelley Wins National Federation Symphonic Prize

Stephen Randolph, who was recently announced as the winner of the first prize in the National Federation Music Clubs 1925 Symphonic Contests, has been disclosed to be none other than Edgar Stillman Kelley. It was the composer's desire to keep the secret until after the Portland Biennial, but arrangements for the performance of the work have made this impossible.

"Aida" Inaugurates Salmaggi Opera Season at Manhattan

Alfredo Salmaggi's spring season of opera opened with "Aida" Saturday night at the Manhattan Opera House in New York. The house was crowded to capacity, with the standing room only sign out. Salmaggi's next performance will consist of "Cavalleria" and "Pagliacci" on Monday evening, April 13, at the Manhattan with Giuseppe Giorgi making his debut here. G. Simeone is conductor of the Salmaggi forces.

Ganna Walska Wins Victory in Court Action

A decision in the Appellate Division of the Supreme Court at New York on April 3 reversed the judgment that Mrs. Clarice Baright, lawyer, had previously obtained against Ganna Walska, Polish singer, for the sum of \$2,990.67, and ordered a new trial of the case. Mrs. Baright was retained by Mme. Walska to bring a suit of \$25,000 against R. E. Johnston, concert manager, and one of \$58,000 against Adolph Bracale, Cuban impresario, for breach of contract. Neither of the cases ever came to trial.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

Otto Klemperer to Conduct New York Symphony Next Year

[Continued from page 1]

theater in Prague, in 1907. Two years later, again with the help of Mahler, he became first conductor at the opera in Hamburg. From there he went to Bremen, Strassburg and Cologne, where he remained as first conductor of the opera, from 1917 until last year. At the beginning of the fall season, Mr. Klemperer gave up his post in Cologne to go to Wiesbaden. This season he has also conducted at the Berlin Volksoper and replaced Furtwängler with the Leipzig Gewandhaus Orchestra.

A Prolific Composer

As a composer he is known particularly as a writer of songs, but has also written several choral and orchestral works, among them a Missa Sacra in C, Psalm XLII for Bass, organ and orchestra and an interpolated coloratura aria for Rossini's "Barber of Seville." The New York Symphony will give fifty-five concerts in New York next season, with Mr. Damrosch and Mr. Klemperer sharing them about equally.

The Philharmonic will again have five conductors next season, two of them new to its roster. Wilhelm Furtwängler, who made so great a success at his guest appearances here this year will come back as regular conductor for the second half of the season replacing Willem van Hoogstraten. Arturo Toscanini is scheduled to conduct the Philharmonic in January in at least ten concerts and perhaps more, if he can arrange his activities at the Scala to permit him to spend more time in America. Willem Mengelberg will lead the first half of the season and Henry Hadley has been re-engaged as associate conductor and will bring forth a number of American compositions. Ernest Schelling will again conduct the Philharmonic children's concerts. The Philharmonic's preliminary announcement schedules seventy-five concerts for next season, but this number will probably be increased.

The State Symphony, as has already been announced, will have two conductors next season, both of them composers of note, Ernest von Dohnanyi and Eugene Goossens. The orchestra will give a regular series of twenty concerts as well as ten private rehearsals. Mr. Goossens will conduct the first half of the season and Mr. Dohnanyi the second half. The State Symphony and The New York Symphony, in consideration of the extension of their series, are offering price reductions to their subscribers next season. The Philharmonic, on the other hand, has announced a slight increase in the cost of subscription seats.

Leopold Stokowski will again lead the Philadelphia Orchestra in a series of ten New York concerts and Serge Koussevitzky will present the Boston forces in an equal number. Nikolai Sokoloff will bring his Cleveland Orchestra to New York again next year as a number in the Wolfsohn course, and Fritz Reiner, who is to conduct at the Stadium this summer, will give one concert next season with his Cincinnati Symphony. Ossip Gabrilowitsch will join the ranks of visiting conductors, too, when he appears in concert at the head of his Detroit orchestra.

Mr. and Mrs. C. P. Taft Offer to Present European Festival in Cincinnati

MR. and Mrs. Charles P. Taft of Cincinnati have invited the United States Section of the International Society for Contemporary Music to transmit to the European sections an invitation to hold the next orchestral festival, in 1926, in Cincinnati. Secretary William B. Tuthill of the United States Section, was in Cincinnati early this week to confer with his son, Burnett C. Tuthill, and Fritz Reiner, conductor of the Cincinnati Symphony. It was through the instrumentality of Messrs. Tuthill and Reiner that Mr. Taft has made his generous offer. The International Festivals have been held in Salzburg and this year will take place in Prague and Venice.

In This Issue

Brilliant Stage Annals Closed with Passing of De Reszké 1, 4, 40	
American Music Tragedy Employs Jazz Idiom.....	3
New Opera Impersonations and Works Interest N. Y....	5, 26, 38
Whithorne Ballet Fantasy Has Manhattan Premiere...	24

New American Music Drama of Redemption Utilizes Jazz



Photo by Edward Thayer Monroe

COMPOSER AND LIBRETTIST OF NEW NATIVE OPERA

W. Franke Harling, American Composer of "A Light from St. Agnes," a One Act Work Which Is Scheduled for Production by the Chicago Civic Opera Company Next Season with Rosa Raisa in the Leading Feminine Role, Is Shown at the Left. Minnie Maddern Fiske, Noted American Actress and Author of the Libretto, Which She Has Enacted on the Dramatic Stage, Is Pictured, Right. The Page from the Manuscript Score of Mr. Harling's Work Shows an Excerpt from a Solo Passage in Which Fox-trot Rhythms Are Exploited. The Theme of the Work Is the Redemption of a Frivolous French-American Girl, "Toinette," from a Sordid Life by the Influence of a Pious and Sainted Woman

JAZZ has proved a hardy tonal infant in the relatively few years of its existence. We have had rhapsodies and sonatas exploiting this medium, and now comes the announcement that the Chicago Civic Opera Company will add four saxophones to its orchestral battery when it produces a new grand opera next season, "A Light from St. Agnes," by W. Franke Harling, American composer.

When asked why he had been inspired to set the libretto to a jazz rhythm, Mr. Harling replied that it was the only medium possible to express the tragedy of a particular type of emotional and unthinking American.

"Michel and Toinette, the chief characters of my opera, lead a 'jazz' life," he said, "and naturally that would color the music with a representative rhythm. But although my opera is a 'jazz' tragedy to one who has read the score, that little four-letter word, meaning syncopated rhythm, has come to have so flip-pant and insincere a definition that I fear it may place me among those who have not seen the score in the musical comedy category. For this reason I want to explain that my drama is only a 'jazz' opera rhythmically, as Strauss' "Rosenkavalier" is a waltz opera, and intrinsically only inasmuch as it reflects the life of the French-Americans of the small community which is its locale."

Toinette, the heroine, is a strange blend of wickedness and beauty, at once pitiful and lovely, and this part will be sung by Rosa Raisa. Georges Baklanoff, baritone, will be the Michel, and Forrest Lamont, tenor, has been chosen for the rôle of the Priest. Mme. Raisa went through her part with the composer before she sailed for Europe recently and Mr. Harling is now busily engaged in the process of publication. "The opera is to be given either the first or the second week of December," said Mr. Harling. "A copy is now in the hands of Herbert Johnson, manager, and Giorgio Polacco, musical director, who will conduct the performance."

The opera pictures a tavern at the base of a hill in the marshy outskirts of a Louisiana village. High up in the background is seen the chapel of St. Agnes. The story takes place toward the end of the nineteenth century and deals with the transformation of a girl from a "jazz existence" to a spiritual life which is thwarted by her death at the hand of her former lover.

In the annals of Louisiana there is the record of a woman, called Agnes Deveraux, who devoted her life and fortunes to converting the inhabitants of the city of Bon Hilaire to cleaner living

and thinking. At the top of the hill overlooking the city she built a chapel and a convent to which she retreated in her later years. The action of the play begins with the evening of her death.

Agnes is lying dead in the chapel on the hill, with a crucifix of diamonds on a chain about her neck. Nuns are chanting and the organ is playing, while in the distance can be heard the ragtime revels of the villagers who have turned a deaf ear to her preachings.

At the rise of the curtain Toinette is lying asleep on her cot. A crowd of roisterers come over the hills to fetch her to Camp Fleury to join in the revels in celebration of the death of Agnes. Toinette refuses to go, saying that she is too tired.

When they have all left her the Priest enters and tells her that Agnes' last words were of her, pleading with him to see her and convert her from the life she was leading. She remains sullen and apparently unmoved until he hands her a crucifix which Agnes has left for her. As the Priest turns to go, he is confronted by Toinette's lover, Michel, who enters in a drunken condition and accuses the Priest falsely of his intentions at the tavern.

A Story of Redemption

Toinette assists the Priest in getting away and Michel then drags her to a table in the center of the room where, between throws of dice, he tells her that he has been to the chapel, has seen the corpse of Agnes, with the cross of diamonds on her breast, and is going back to steal it so that he and Toinette can go to New Orleans and live a gay life.

Here the transformation of Toinette really begins. The emotions which the Priest's words had roused in her, together with her disgust of Michel's condition, now come to the top and she realizes that she wishes now to live up to the symbol of integrity which Agnes has left for her. By persuasion and cajoling she attempts to dissuade Michel from desecrating the body of the saintly woman, finally warning him that there is a rope which hangs outside of the chapel which some one would surely pull, thereby ringing the bell, and they would surely be caught.

Michel laughs and demands a knife with which he may cut the rope, but Toinette suggests that he allow her to do it instead, since he is too drunk. She rushes out with the knife, apparently to cut the rope, but instead she rings the bell to attract the good people to the chapel and thus save the body of Agnes from desecration. In a drunken stupor Michel hears the bells, realizes his betrayal, and rushes out after her. They meet at the threshold and he takes the knife from her and stabs her. She falls lifeless on the cot, as the morning sun strikes on the chapel window on the hill and reflects down upon her lovely face . . . a light from St. Agnes!

The libretto of "A Light from St.

Agnes" was written by Minnie Maddern Fiske, the noted actress, with an occasional suggestion from her husband, Harrison Gray Fiske. Mrs. Fiske, now touring in a revival of "The Rivals," wrote the play during three or four years when she was not acting, following her marriage to Mr. Fiske. It was produced in play form in 1895 in the Fifth Avenue Theater and was several times revived with Mrs. Fiske as Toinette, John Mason as Michel and William B. Mack as the Priest.

"About fifteen years ago," said Mr. Fiske, "a young woman representative of Italian authors, Mlle. St. Cyr, a lineal descendant and disciple of Corneille, came here to look for plays to be translated for Italian librettos. After seeing a performance of "A Light from St. Agnes," she came to us with a request for the rights of translation, since she considered that it was the type of thing for which Puccini was then looking.

Puccini Accepted Libretto

"A translation was made by Roberto Bracco and was presented to Puccini, who expressed his delight, accepted it and said he would work on it as soon as he finished the 'Girl of the Golden West.' In 1920 he was still procrastinating, his reason being that he felt it to be too thoroughly American for an Italian to write. It needed the poignant so-called jazz rhythms of American music, and so we withdrew the rights and turned them over to Mr. Harling, who had written the incidental music to Mrs. Fiske's 'Wake Up, Jonathan,' then playing at the Henry Miller Theater, New York.

"Although the original story was written in play form, we were both of the opinion of Mlle. St. Cyr that it would make an unusual opera libretto, and so from time to time, we would pick it up and change a page or two into rhymed verse for arias, and speeches of action into poetic prose for recitative. The libretto was not written at any particular time, you see, but I should say that, like Topsy, it 'just grewed.'

"The scene is laid in Louisiana, near New Orleans, where Mrs. Fiske was born."

The opera is written in one very long act and will be a new twin for "Pagliacci." Mr. Fiske said that they had considered expanding it to two or three acts but found it more powerful dramatically not to have a single break in the action. Mr. Harling likewise felt that it would be better to have the music continue unceasingly and work up to one tremendous climax at the end of a long act.

In discussing his method Mr. Harling says that he has tried to introduce sane character psychology into his drama, without any of the flourishes and insincere coloratura passages of Italian opera, and yet without resorting to the arbitrary selection of guiding motifs. He has taken the "verismo" of Italian drama without any of the "bel canto." He has tried to put into the work the light

spirited qualities of opera buffa with only a few subtle hints of tragedy.

From the German music drama he has absorbed the conception of the scene as one dramatic unit. "Wagner has been my operatic Bible," he says, "and somehow I have a feeling that if he were alive today and visited America, he would be making a study of American jazz and would not be the least interested in its purification. From the form of his preludes I have modelled my overture, which is written in symphonic style and introduces and develops old Creole folk tunes and typical songs of New Orleans, with a modal chant, to set the tragic atmosphere, running polyphonically through it."

Mr. Harling says he favors the technique of the Italian verismo school in achieving poignant climaxes in one scene. A page of his score reveals a moderately dissonant idiom, very melodic and a very ingenious interweaving of parts. He does not claim to have received a sudden inspiration for his opera. It represents rather many years of hard and patient work.

"Sketching out the piano score was the least difficult work," he admits. "I had the entire thing planned in my mind quite logically before I set it upon paper; but now I have scored it for full orchestra and four saxophones besides! The flux of tonality lies in the symphonic continuity of the orchestra and there is no obvious division between the recitative and aria. By this I do not mean that it is entirely declamatory or unmelodic, but rather it is all melody, one continuous tune.

Pathos in Jazz

Since Mr. Harling has made a study of jazz music, he has discovered many wonderful possibilities in it. "Jazz is a much abused word and a more abused rhythm," he says. "Until it is divorced from the tinsel association of road-houses and cabarets, of tin-pan orchestras and misused saxophones it will never get out of the hands of musical neophytes. What its influence upon modern society has been does not effect its musical value in the slightest, any more than the destruction caused by poison gas effects the value of its discovery to science.

"All music has had its origin in the dance, but at a certain age it gets away from its early association. Jazz is no exception. It is born of the American dance, but it is about time that real musicians took it out of this realm and obtained a new viewpoint in regarding it.

"There is real pathos in the slow syncopated rhythm which has been so inadequately called the 'Blues.' It has been exploited in rhapsodies, in sonatas and in such dramas as John Howard Lawson's 'Processional.' Now the time is ripe for American jazz opera. In 'A Light from St. Agnes' I have made a bold attempt not only to justify its existence but to do a little pioneer work in musical nationalism, with the hope that it will arouse some dormant Yankee Moussorgsky!" H. M. MILLER,

Jean de Reszké, Once King of Opera Tenors, Passes at Nice

[Continued from page 1]

thought that burial will be in Paris where de Reszké made his home for many years previous to the war.

With his passing the world has lost an artist remembered as a supreme interpreter of the most varied rôles, and one unique among the great tenors of opera. Though the subsequent rise of Caruso, who came to fame after de Reszké retired, turned the attention of opera enthusiasts to singing of a very different type, the more beautiful voice of the Italian never dimmed the fame of the singing actor who reigned at the Metropolitan Opera House in New York for eleven years as the sovereign singer of his day and who was equally celebrated in other opera houses of the world. Though he survived Caruso by four years, his fame as an operatic artist had become almost legendary by the time his successor in the royal line of tenors had reached the apex of his career.

Jean de Reszké, whose name was properly Jan Mieczyslaw Reschi, was born in Warsaw, Jan. 14, 1850. His mother was an accomplished concert and church singer and under her guidance, Josephine, the eldest child of the family, as well as the three brothers—Edouard, the bass, and Jean and Victor, the youngest, both tenors, all received excellent tuition in the art of singing. Josephine died after a few very successful years as an operatic artist. Victor never adopted music as a career but lived on the family estate near Warsaw, fulfilling the duties of steward for the large racing stable maintained by his singer brothers.

Sang as a Choir Boy

Jean's father was a comptroller of the Russian railway system in Poland and also owned a hotel in Warsaw, so that until the international crash of 1914, the two brothers were always well off and had none of the struggle with poverty so common in the lives of singers. Jean sang in the Cathedral in Warsaw as a boy, but on leaving school was destined for the career of a lawyer and took up his studies accordingly. The lure of the stage, however, was too strong for him and he went to Italy where he studied with Ciaffei and later with Cotogni. The former is said to have passed snap judgment upon his voice, placing it as a baritone and teaching him baritone rôles. He even started him with *Leporello* in "Don Giovanni," usually sung by basses. Cotogni, himself a baritone, followed his predecessor's lead and de Reszké made his operatic début as *Alfonso* in "Favorita" at the Fenice Theater in Venice in January, 1874, under the name of "De Reschi."

As a baritone, de Reszké appears to have been only moderately successful. He was naturally a fine actor and had a remarkable gift for characterization, so that his performances were of decided interest. He sang, however, with obvious effort and those who heard him in his baritone days did not regard him as a remarkable artist. None the less, he was well received at London at Drury Lane, making a particularly good impression as *Don Giovanni*. His Paris début was at the Théâtre des Italiens in 1876, as *Melitone* in Verdi's "Forza del Destino," and he was later heard during the same engagement as *Figaro* in "The Barber of Seville." Critics found his voice rich in quality but thought his emission was poor. It was remarked that he never seemed comfortable while singing.

The story is told of him during his baritone days, that once while appearing as *Valentine* to the *Faust* of Campanini, the king-tenor of the period complained of hoarseness just before the male trio of the duel scene and said that he would be unable to sing the great climactic B Flats upon which much of the success of the number depends. "Leave it to me!" Jean is said to have declared, and he sang the notes with ease and tremendous effect.

At a meeting with the teacher Sbriglia at a reception in Paris, the question of classification of his voice was discussed. Jean had been dissatisfied with his production for some time and when Sbriglia told him that he was not a baritone, de Reszké agreed, but rather hopelessly added, "What am I going to do about it?" Sbriglia then offered to re-



Photos 1, 2 and 4, by Aimé Dupon

JEAN DE RESZKE IN SOME OF HIS POPULAR RÔLES

1, As "Roméo," in Which He Made His New York Début; 2, As "Tristan," Probably His Most Famous Part; 3, As "Don Giovanni" One of the Important Rôles of His Baritone Days; 4, As "Raoul" in "Huguenots"; 5, As "Roderigue" in Massenet's "Le Cid," Which He Created at the World-Première in Paris and Afterwards with Much Success in America

place the voice where it should have been placed originally and made the offer with the understanding that de Reszké was not to pay him for the lessons until he was entirely satisfied with the result.

Several years, therefore, were passed in study, and in 1879, de Reszké reappeared in Madrid as a tenor in the title-rôle of Meyerbeer's "Robert le Diable," creating a furore.

His next appearance of importance was in Paris as *John the Baptist* under the management of Victor Maurel in the Paris première of Massenet's "Hérodiade." This was his first French rôle and his success was such that the composer engaged him to create the title-rôle in his opera, "Le Cid," when it was produced at the Paris Opéra on Nov. 30, 1885. He afterward appeared with much success as *Le Cid* at the Metropolitan. He also added to his repertoire "Africaine," "Aïda," "Le Prophète" and *Otello* in "Don Giovanni," in which opera he had studied *Leporello* and previously sung the far more important title-rôle for the centenary of the opera in Paris on Oct. 26, 1887, as well as in London. When Gounod's "Roméo et Juliette" was included in the repertoire of the Paris Opéra, Jean was selected to sing *Roméo* to the *Juliette* of Adelina Patti, and was so successful that it is said that Patti declined ever to appear again with him in the work. He also sang the title-rôle in the 500th performance of "Faust" at the Paris Opéra on Nov. 4, of the same year.

His London début as a tenor was effected the previous summer as *Radames*, on June 13, and he had created a tremendous impression as *Raoul* in "Huguenots" (in Italian) as well as *Lancelot* in Bemberg's "Elaine" and *Phœbus* in Goring-Thomas' "Esmeralda."

It was during a visit made to Bayreuth in 1888, in company with Nordica and Lasalle, that Jean determined to study "Meistersinger." Although there were frequent rumors later on, that he

was to sing at the Bayreuth Festival, he never did so, as Mme. Wagner refused to break the rule of six weeks of rehearsal (without pay!) even for so great an artist as de Reszké, and for him to have spent the time at Bayreuth would have meant giving up his pleasant and profitable engagement at Covent Garden during the London "season." Mme. Wagner is said never to have forgiven de Reszké for this, and although she sent pupils to him, she never saw him again.

It is said that when he first began the study of *Walther* he was disgusted with it and exclaimed after the first rehearsal: "They call that music! It is barbarous to ask a tenor to sing such a rôle as *Walther*!" It was the irony of fate that not only *Walther* but the far heavier rôles of *Siegfried* and *Tristan* were the ones in which his greatest successes were made. He sang the first Wagnerian operas in German at Covent Garden in 1896, appearing as *Tristan*, *Walther* and *Lohengrin* to the *Isolde* and *Eva* of Albani and the *Elsa* of Emma Eames.

In spite of his tremendous popularity in both Paris and London at this time, he did not sing in either city for a couple of seasons but was occupied in St. Petersburg and Monte Carlo. In the latter place he sang in the first performance there of Berlioz' "Damnation of Faust," in dramatic form.

Like many other European artists of his day as well as before and after, Jean de Reszké did not come into the full power of his genius until his American engagements. He had sung practically nothing but Italian and French opera previous to his American début and his early appearances in Wagner rôles such as *Walther* and *Lohengrin* were made in Italian.

American Début in Chicago

He was first heard in America in Chicago in the autumn of 1891, during the

Metropolitan's preliminary engagement of five weeks in that city. He sang *Lohengrin*, *Faust*, *Raoul*, *Roméo* and *Otello* and also appeared as *Lohengrin* in Louisville, Ky., before New York heard him at all. His first appearance at the Metropolitan where he was to reign unchallenged for eleven years, was on Dec. 14, 1891, as *Roméo* to the *Juliette* of Emma Eames who made her New York début at the same time. From that night until he retired eleven years later, he had one series of triumphs after another, and practically each rôle he added to his repertoire was said to have been given the finest performance it had ever received. The monumental performance of "Tristan und Isolde" on Nov. 27, 1895, with the two de Reszkés, Nordica and Marie Brema will long be remembered by all who heard it. This is the performance for which Nordica is said to have had 1000 piano rehearsals, a circumstance which George Moore used in drawing his "Evelyn Innes."

Another of his popular rôles at the time was *Roméo* and while he was drawing crowds to hear him sing this part and the *Werther* of Massenet, he was attracting equally large crowds for not only his *Tristan* but his *Siegfried* in which latter rôle he has probably never been equalled.

The de Reszke brothers were a curious couple during their days in New York. They shared an apartment and were practically inseparable in spite of widely different temperaments. They both received large fees for their services though just what the amounts were it would be difficult to state as the salaries of opera singers always remain a matter of conjecture except to themselves and their managers. The conjectural figures of \$2500 a night current at the time, are now regarded as somewhat exaggerated.

Owners of Racing Stable

Both the brothers were tremendously interested in sport of all kinds, maintaining a large racing stable on their estate in Poland. On one occasion their horses, Pickwick and Le Sorcier, won the Russian Derby and the International Stakes on the same day at Moscow. Both singers were frequently seen at prize fights and at the six-day bicycle races in Madison Square Garden.

During the season of 1899-1900, Jean retired, as his voice had been giving him trouble, but he returned in the fall of the latter year, singing as beautifully as ever. The following season, his last, there was some question of his re-engagement for the coming year. It was said that he did not wish to return also that Grau, then general manager of the opera house, did not wish to bring him back. During a performance of

[Continued on page 40]

New Characterizations as Metropolitan Opera Nears Close

OUTSTANDING in the twenty-second week of opera at the Metropolitan—the last but two—were two new characterizations of old rôles and the return to the company after thirteen years of Berta Morena, Wagnerian soprano and a prominent member of the company from 1908 to 1912. Mme. Morena sang Brünnhilde, for the first time in New York, at a performance of "Götterdämmerung," substituted for "Tristan und Isolde" at the eleventh hour.

The new characterizations of high interest were the *Méphistophèles* of Michael Bohnen in Gounod's "Faust" and the *Carmen* of Jeanne Gordon in the Bizet opera. Other operas of the week were "Bohème," in combination with "Petrushka," "Aida," "La Juive," and "L'Oracolo" and "Le Coq d'Or," the last two given as a double bill at the matinée Saturday. Acts from "Rigoletto," "Roméo et Juliette," "Die Walküre" and "Carmen" were given in a composite performance Monday afternoon for the benefit of the opera company's emergency fund.

Morena as "Brünnhilde"

Memories of a fast dimming period of opera at the Metropolitan were refreshed Friday evening when Berta Morena, returning after an absence of thirteen years, was accorded what probably should be referred to as a complimentary appearance.

Between March 4, 1908, when she made her Metropolitan debut as *Sieglinde* in "Die Walküre," and March 21, 1912, when she sang her farewell as *Elisabeth* in "Tannhäuser," the soprano built up a considerable following in New York, and since her departure her name has often been on the lips of those arguing the merits and demerits of the Wagnerian wing of the company. Though reported in retirement, Mme. Morena has been an active member of the Munich State Opera since she left New York. Presumably, the solitary appearance arranged for her at the Metropolitan on this occasion was one of those sentimental acts which, even in the opera, are done "for old time's sake."

"Tristan und Isolde" was the music-drama selected to enable her to sing again to her many former admirers in this country. But "Götterdämmerung" was the work actually sung. The scarce comprehensible situation whereby Curt Taucher is the only tenor in the company able to sing *Tristan* led to a last-minute substitution of the last of the "Ring" dramas, when Taucher reported himself indisposed. This is the second season that "Tristan und Isolde" has been all but denied opera patrons by reason of a singular weakness in the otherwise competent German contingent. Last season there was no *Isolde*. This season it has been *Tristan* who played the truant, plucky and conscientious though Mr. Taucher has proved himself to be. There are at least two other tenors at the Metropolitan (to say nothing of a score in Central Europe to whom *Tristan* is an old story) who ought to make it their business to know this most important of Wagnerian rôles.

Mme. Morena had especially prepared her *Isolde* for the performance Friday. With only a day's notice, and no real opportunity for rehearsal, she had to substitute *Brünnhilde*, a rôle not previously essayed by her in New York. It was a courageous thing for her to do. Her experience, routine and intelligence carried her through successfully. To say that in voice or physical illusion she is still the singer of seventeen years ago would be to misstate the plain facts. The soprano had some difficulty in reaching all of her notes and there was no reserve power or intensity for climaxes. The one came and went, one moment full, the next frail, in quality and body. But she sang with an authoritative style and with touches of an impressive nobility that were badges of genuine artistry.

There were other changes in cast from the earlier performances, none of them improvements, though the newcomers did their duty acceptably. Charlotte Ryan succeeded Maria Müller as *Gutrune* and Carl Schlegel replaced Friedrich Schorr as *Guth*. Rudolph Lauenenthal was a sturdy *Siegfried*, Michael Bohnen a very sinister *Hagen*, Gustav

Schützendorf a competent *Alberich*, and Karin Branzell, a vocally superb *Waltraute*. The music of the *Norns* was sung by Merle Alcock, Henriette Wakefield, and Marcella Roessler, and that of the *Rhine Maidens* by Laura Robertson, Phradie Wells and Marion Telva. Artur Bodanzky conducted a performance that had much worthy of praise. O. T.

A Smoky "Méphistophèles"

Gounod's "Faust" was given its third performance of the season on Wednesday night, Michael Bohnen assuming the rôle of *Méphistophèles* for the first time here, and singing for the first time in French anywhere, it is said. Edward Johnson appeared in the title-rôle for the first time in two seasons, and Marie Sundelius sang *Marguerite*. The remainder of the cast included Giuseppe De Luca as *Valentine*, and Paolo Ananian, Ellen Dalossy and Kathleen Howard in the minor rôles. Louis Hasselmans conducted.

One is naturally concerned chiefly with Mr. Bohnen's singing and impersonation of *Méphistophèles*. Every artist who has assumed this rôle during the post-Plançon days has tried to show what he could do to bring it out of the rut, and for the most part they have succeeded in making the Prince of Lawyers finicky rather than effective. All these versions have had some points of high interest but that any bass who has sung the part in the past two decades has given an absolutely well-balanced and consistently gripping characterization, cannot honestly be said. Mr. Bohnen naturally challenged comparison with Chaliapin, who did some astounding things with the part but also played much of it in an uninteresting way. Be it said to Mr. Bohnen's credit that he in no way aped the Russian and that his characterization, such as it was, was always original if not always effective.

We have had red devils, black devils and green devils. Mr. Bohnen's devil is smoke gray even to his face which looked like an advertisement for "beauty clay" and would have caused any gathering of merry-makers to take to the timbers rather than sing a chorus to his songs. The chief note in his costume was a voluminous crêpe de Chine cloak which he flirited this way and that, spread like the fuselage of a

Haviland biplane, hid under like a candle under a snuffer, and made bat-shadows on the walls and floor like a dusky *Tinker Bell*. Undoubtedly Mr. Bohnen achieved some unique and very interesting effects with his cloak, but it was "all over the place" and frequently one could not listen to his singing or that of anyone else on the stage for watching what he would do next with it. It must be said, however, that his disappearance from the predatory *Marthe* and from the eyes of the audience after the Incantation was highly effective. His exit from the Church Scene, however, where he merely turned and walked away, begged the question.

Vocally, Mr. Bohnen was impetuous and at times splendid. He put into this somewhat etiolated music, a bellow and a roar that vivified it and also sang his lyric passages (some of them, that is) with considerable suavity. His French, while hardly of the *Théâtre Français*, was far better than one usually hears from non-French singers and his diction was very clear. Space prohibits a more detailed examination of this unusual *Méphistophèles*. Suffice it to say that it is an interesting conception and shorn of some of its needless mannerisms and sharp corners of various kinds, it seems likely to become a very popular one.

Mme. Sundelius, appearing as *Marguerite* here for only the second time, made a very fine impression. She sang exceedingly well and was much applauded before, during and after all of her scenes. Mr. Johnson's *Faust* had youth and ardor and was excellent vocally. The remaining rôles were well sung, Mr. De Luca winning a storm of applause after the Cavatina and the Death Scene. J. A. H.

"Carmen" with Variations

The Metropolitan presented a junior edition of "Carmen" Saturday night. The younger set, so to speak, all but monopolized the rôles so often entrusted to the fats and forties. Moreover, it was a night of high favor for the Americans and the Armenians. And to cap the climax, one of the most stunning costumes ever seen in the Metropolitan became still more so when it ascended like a well filled balloon—but of that, anon. Priority must be given the statement that the young folk were very much on their toes, singing, acting and looking

their parts in a way to make this the liveliest "Carmen" of the season.

Costume accidents aside, Jeanne Gordon, making her first appearance on this stage in the part of aria-singing gypsy, achieved a success that was a very heartening one. She began nervously, but save for clipped phrases in the Habanera, she sang exceedingly well throughout. Though not ideally insinuating in bodily motions, and somewhat over-tall for her companions in the cast, she nevertheless was one of the most attractive *Carmens*, in appearance, the Metropolitan has known. Her characterization had many excellent details to commend it and should improve with further performances. She could contrive, for one thing, to make more use of her eyes. They were too frequently cast downward at this performance, with the result that her facial expression lacked flash and vivacity.

The young contralto's treatment of the first act fracas at the cigaret factory was particularly good. She emerged into the square with her blouse and skirt in disarray, and with one stocking dangling about her ankle, where it lingered all through her singing of the "Seguidilla." Plainly this *Carmen* was not too genteel. But her drooping eyelids seemed at times to imply a rather incongruous modesty. Miss Gordon costumed the first act as it should be costumed; she was just one of the cigaret girls. Her red garb of the inn scene was very becoming. The shortness of the skirt she wore in the third act suggested a hiking suit for the Canadian Rockies, but let that pass. It was in the fourth that she caused eyes to bulge, by coming to the bull ring in a glitter of gold, from head to foot—mantilla, dress, stockings, slippers all of the same dazzling metallic brilliancy.

The dress was of the variety associated with the little Infanta and Velasquez, with wide, wired hips extending horizontally to arms-length on either side, but flat in front and back. Evidently the costume had never been rehearsed. For, when *Don José* stabbed *Carmen* in their final quarrel, it did a circus stunt all its own. *Carmen* fell sideways, her feet to the audience, crushing one of the long-distance hips under her. The other panier did as

[Continued on page 26]

Novelties Given as Orchestras End Season



MANHATTAN'S veteran orchestras—the New York Symphony and the Philharmonic—played their farewells for the season at the last of

their subscription concerts last week. Walter Damrosch took up the bâton of the Symphonists again, after an absence of a number of weeks during which Bruno Walter guided the orchestra, and produced two novelties, one by a secondary French composer, Louis Aubert, the other by a Californian, Quinto Maganini. Sergei Rachmaninoff, pianist, was soloist at the mid-week pair of concerts, playing his own third concerto, and Lawrence Tibbett, American baritone, sang at the final Sunday event.

William Mengelberg presented Germaine Tailleferre as piano soloist at the Philharmonic's Thursday and Friday concerts, the young Frenchwoman playing her own concerto with the orchestra. The Sunday Philharmonic concert was a repetition of Mahler's Second Symphony, given with the assistance of the Schola Cantorum and with Marie Sundelius and Mme. Charles Cahier as soloists.

Damrosch and Rachmaninoff

The New York Symphony, Walter Damrosch, conductor; Sergei Rachmaninoff, pianist, soloist. Carnegie Hall, April 2, afternoon. The program:

A "London" Symphony, Vaughan Williams
"The Dryad".....Louis Aubert
Concerto, No. 3.....Rachmaninoff
Mr. Rachmaninoff

Mr. Damrosch's return to the post of leadership he has held since 1885, even though his absence had been one of only

a few weeks, was the signal for rejoicing in the Symphony Society family. He brought Sergei Rachmaninoff with him to the reunion, and that meant more rejoicing. Otherwise this was just another orchestral program and not a very notable one.

Louis Aubert's "The Dryad" was the novelty of the afternoon, and no one has arisen as yet to dispute the program as severation that this was its first performance in America. Additional ones will not be numerous, for the work is about as empty a product of an allegiance divided between Debussy, Wagner and Stravinsky as has come out of France in some time. It was published in 1924.

The "London" Symphony is no stranger to the Damrosch audiences. It has been played repeatedly since Albert Coates introduced it to this country in 1920, and this was its second performance this season. Rehearings emphasize its solid musical worth without enamoring one with its musical beauty. It wears well, by reason of its sturdy craftsmanship, but it grows little in the affections. It approaches nobility and distinction, only to fall short of its goal by reason of rather commonplace material and a certain monotony of mood. Yet it is probably the strongest of the larger compositions of the contemporary English school made familiar in America.

Mr. Rachmaninoff played like the master he is, but not all his command of the solo instrument could make his Third Concerto seem either beautiful or important music. Certainly it is no such rewarding work as its immediate predecessor, No. 2, which often transcends in effect the quality of its thematic inspiration. The performance, however, on the part of both soloist and orchestra was one to justify the enthusiasm displayed by Thursday's audience. The program was repeated Friday evening. O. T.

Tailleferre as Soloist

The New York Philharmonic, Willem Mengelberg, conductor; Germaine Tailleferre, pianist, soloist. Carnegie Hall, April 2, evening. The program:

Symphony in D Minor.....Franck
Concerto for Piano and Orchestra, Tailleferre

Mlle. Tailleferre

"Tasso: Lament and Triumph"....Liszt

Mr. Mengelberg began his series of farewells at this concert, bidding the Thursday subscribers a fond but hearty goodbye until next season. The orchestra joined in the applause showered on the conductor, and he in turn summoned the players to their feet to share in the general approbation. Mlle. Tailleferre, too, was recalled to the platform repeatedly after her concerto, and she called upon the solo trumpeter, H. Glantz, to relieve her of a little of the glory.

Coming so soon after Alfred Cortot's more virtuosic performance of the work with the visiting Philadelphians, the young Frenchwoman's concerto was of less interest perhaps than her own attractive personality. She played blithely enough, and the orchestra gave her admirable support. The results were agreeable, even a little piquant, but with no undue ruffling of the emotions or disturbance of tranquility of thought.

Mr. Mengelberg's Liszt was distinctly better than his Franck. He was as thoroughly in the mood of the one as he was out of instinctive sympathy with the other. "Tasso" loved, brooded, died and was transfigured in the most eloquent orchestral sonorities. The yearning spirituality, the tenderness, the mystic exaltation of Franck were quite largely missing. In their place was brilliance, even a hard brilliance, of effect, and the symphony spoke in other than Gallic accents under the doughty Hollander's very positive beat. O. T.

[Continued on page 38]

Playing Troubadour from Veldt to Town

NEW YORK, the magnet of musicians, holds little charm for the Cherniavsky brothers, Mischel, Leo and Jan. Better for them the wilds of Africa, the bush of Australia, or audiences of cannibals, cowboys and Indians. They are adventure-loving, these three musical musketeers, whose romantic deeds and travels could not be surpassed by a Dumas hero.

Returning to New York after an eighteen months' tour of the odd corners of the world, they stopped in New York early last week just long enough to make a few plans with their manager. Then the wanderlust seized them again and they were off for Europe. Jan, pianist, and Mischel, 'cellist, having wives and families to absorb their attentions, set sail for England without their brother Leo, violinist. The last, being an insouciant bachelor, must act as business man of the temperamental trio. He has made arrangements for appearances in England next fall, America in the winter, and the following spring in Australia and South Africa.

"We are going to rest and study between now and September," he said. "During the last year and a half we have given nearly three hundred concerts. We prefer to work like Trojans for a long time and then take all our recreation at once. We have a villa in Surrey, England, a delightful spot for recreation and practise. There Jan and Mischel will play tennis for half the day and I shall ride horseback."

Sense of Humor Aids Recitals

In September the Cherniavsky trio will have been traveling together for twenty-four years—a phenomenal record for artists and, perhaps, especially for brothers. A sense of humor, explains Leo Cherniavsky, has made this possible. "We have learned to nip all incipient quarrels in the bud with a laugh. We have learned to compliment the owners of little hotels for their terrible food and more dreadful service, else, if we should ever play in that town again, the accommodations would be worse, if that were possible!"

Further need of a sense of humor was illustrated in accounts which Mr. Cherniavsky gave of his experiences during the last year.

"One day on the train," he said, "we noticed two men rudely staring at us and whispering. Finally one spoke to Jan and asked him what his profession was. Jan, with a smile, replied that we were professional acrobats."

"One of the men turned to his friend victoriously and said, 'I told you so! I knew it the minute I saw them! And you,' he added with his glare fixed upon my husky form, 'are the one that lifts the others on your shoulders. Am I right?' Whereupon we all laughed heartily."

"After all, we thought, it is far better for three globe-trotting musicians to resemble jugglers than too-anaemic artists! You know, it requires a herculean constitution to knock about the way we do. It is much more fun than pivoting, for example, between New York and Philadelphia, giving a few performances to the same groups of blasé people each time, who have so many opportunities to hear good music that one concert more or less means nothing in their lives."

"How much more satisfactory it is to arrive in a back-woods town in Africa and be the only concert artists of the year! We have found a rare exhilaration in playing for simple folk. These swarthy auditors respond visibly to music. The expressions on their faces are a relief after the plastic sobriety of more educated audiences."

Knowing the Popular Mind

The Cherniavskys never descend to the so-called "popular" program, no matter what kind of audience they have. They believe firmly in the infallibility of Beethoven, Brahms, Schubert and other great composers of chamber music. "We give the same sort of programs in all parts of the world. The only difference is in the way in which we deliver our lines." We try to be jovial good fellows among the peasants and reserve



THE CHERNIAVSKY TRIO

The Organization Is Made Up of the Brothers Leo, Mischel and Jan, Violinist, 'Cellist and Pianist, Respectively

our dignity to gain the respect of Sydney and Melbourne, for example.

"Too many artists attempt to travel when they have no instinctive sense of adjusting themselves to the environments in which they find themselves. Every musical academy ought to be equipped with a course in common sense and social psychology. Some artists wonder why they cannot be successful with a Bach number in New Zealand! It is probably because the audience senses their feeling of superiority and aloofness. They play Bach in the calculated fashion of a school master."

"We did it ourselves," he confessed, "when we were 'prodigies in knickerbockers,' in 1908. Australians did not seem to respond as we had expected, and so we began to study our audiences. Since then we have made five trips to Australia."

"Our title as pioneers of music in the British dominions is a little exaggerated, for music to the Australian is as natural as it is to the Italian. Melbourne supports an opera company for three months out of every year, and the conservatory at Sydney is subsidized by the government. Undoubtedly America, by sending artists, has influenced the musical activity there."

The Cherniavsky trio has not been heard in New York in four years. "For people who are not good travelers, and who have no desire for an international viewpoint, it is all right to stay in the larger cities year in and year out," said Mr. Cherniavsky. "But art is universal, and its disciples should be the same. Musical appreciation varies with the climate, degree of education and other factors. But with a sense of humor, nothing matters!"

"It is easy to forget the next day how stupid you felt when your Indian servant, instead of staying behind the scenes, came out with a towel, wash cloth and comb after the first number. 'Me like stage!' he said, and after all, I could not blame him. It is hard to

laugh when the moron manager in a small town interrupts you in the middle of a Beethoven number to ask you if you know where this and that person's seat is. It is disconcerting, to say the least, but it probably made the concert much more memorable than if it had gone off without a hitch." H. M. MILLER

OHIO MUSICIANS TO MEET

Members of Teachers' Association and State Club Federation Will Hold Columbus Joint Sessions

COLUMBUS, April 4.—Music teachers and delegates of all federated music clubs in the State will meet here for the joint convention of the Ohio Music Teachers and the Ohio Federation of Music Clubs, April 20 to 24.

Musicians of national prominence will appear on the program as performers or lecturers. Among these are Marguerite Melville Liszniewska, pianist and faculty member of the Cincinnati Conservatory; Clarence Dickinson, New York composer and organist; Herbert Witherspoon, bass, New York; Maurice Kessler of Oberlin College faculty, and Cecil Fanning, baritone, of Columbus.

Much interest is being shown in the three competitions to be held during the course of the convention: the music memory event, in which school children will take part; young artists' contests, in which vocalists, violinists and pianists will compete, and the Intercollegiate Glee Club Contest.

Mrs. Edgar Stillman Kelley, faculty member of the Cincinnati Conservatory and the Western College for Women, Oxford, Ohio, is president of the State Federation of Music Clubs. Dr. Otto Mees, president of Capital University, Columbus, is head of the Ohio Music Teachers' Association.

STOCK INTRODUCES NEW PIANO NUMBER

Concerto by Collins Heard with the Composer as Soloist

By Eugene Stinson

CHICAGO, April 4.—Edward Collins' new piano concerto received its first performance at the Chicago Symphony's subscription concerts of March 27 and 28, on a program which included Bach's Second Suite, for strings and flute, and Brahms' Fourth Symphony.

Mr. Collins was soloist in his work. He is better known as a pianist than as a composer, though his series of waltzes for the piano have often been played. His effort in a larger form revealed ability in constructing orchestral climaxes, and a fertile imagination in handling episodic material. The solo part is written in a gracious idiom, and its intricacy exacted a technical skill which Mr. Collins easily has at his command. The concerto seemed most interesting for these problems of performance, for variety and swiftness of procedure; its thematic material lacks, in slight degree, adaptability to symphonic development, and the character of the work as a whole is diffuse. Mr. Collins, a member of the Chicago Musical College faculty, was cordially received.

In the Bach Suite, Alfred Quensel played the flute obligato with taste and skill.

Frederick Stock read the symphony with his accustomed power.

At the popular concert of March 26, Kathryn Witwer was the honorary soloist. She had won the competition conducted by the Society of American Musicians, with the cooperation of the Orchestral Association and Mr. Stock. She is a student who has one of the best soprano voices heard this season, and gave refreshing interpretations of arias from "La Forza del Destino" and "Les Filles de Cadix."

Beethoven's Fifth Symphony and other music comprised Mr. Stock's share of the program.

SOWERBY'S "NORTHLAND" PRESENTED IN CINCINNATI

Composer Given Welcome by Appreciative Audience at Concert of Reiner Forces

CINCINNATI, April 4.—Leo Sowerby's Suite, "From the Northland," inspired by the beauty of Canadian woods and written in the modern idiom, was a feature of the eleventh program given by the Cincinnati Symphony. The composer was present and was the object of spontaneous applause. Tchaikovsky's Fifth Symphony and the Symphonic Variations of César Franck were other numbers, with Gitta Gradova as piano soloist. She played brilliantly and with feeling.

The Cincinnati Symphony gave its third and last children's concert with William Kopp conducting and Thomas J. Kelly as interpreter. A popular program was admirably presented.

The De Reszke Singers, H. Johnson, F. Townsly, E. Mutch and L. Nelson, with Mildred Dilling, harpist, gave a fine recital before the Matinee Musical Club, of which Mrs. A. Hahn is president. They sang Negro spirituals, old-fashioned and modern songs with faultless intonation. The playing of Miss Dilling was splendid.

A concert was given in the Cincinnati Conservatory recently by Peter Froelich, viola player, and Thomie P. Williams, pianist.

"From Cairo to Tokyo" was the title of the program presented at the Norwood Musical Club on March 24.

Helen Colburn-Ring, a former pupil of Leo Paalz of the Conservatory, gave a piano recital in the School of Fine Arts of the University of Tulsa, Oklahoma.

Helen Dowling, pupil of Frederick Hoffmann of the College of Music, was soloist with the Armco Band at Middleton on March 22.

PHILIP WERTHERNER.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

Fundamental Truth Expressed in Art of Singing

THE relation of individual ideas, the basic and unchanging facts of vocal production and the art of singing were discussed in an address delivered by Frantz Proschowsky, New York teacher of voice, at the convention of Eastern Music Supervisors, held recently in New Haven, Conn. The outline of fundamentals in song art is here reproduced with the author's permission.—*Editorial Note.*

By FRANTZ PROSCHOWSKY



Y purpose in appearing before this experienced audience is to state as briefly and as plainly as possible certain fundamental truths, as I see them, that underlie the subject of vocal expression, for the guidance of you whose duty it is from day to day to guide others in the art of singing.

The world contains a vast number of singing teachers, but the fact is that truth itself is the great and only teacher, and vocal instruction is nothing more than the correct interpretation of that truth.

Probably there is no art so surrounded by myths and false conceptions as is the art of singing. All other arts suffer from similar ideas, and the truth is like Shakespeare's grain of wheat in a bushel of chaff; but, unlike his analogy, the grain of truth when found is well worth the search.

I believe that in the course of many years of experience and earnest study I have arrived at one truth of much significance, namely that Nature supplies us with two great principles involved in singing: the voice and what is so universally called the method. Not the French, not the Italian, not the German, not the American method, but the method of nature, which has placed in every normal human being the organs that enable him to sing, and asks only that these organs shall be rightly used.

There are numerous reasons why the average voice is so frequently used improperly and in opposition to natural principles, not only in singing, but in speaking. Added to such tendencies are the false ideas of many so-called "methods" which involve vague and often meaningless terms, all of which produce that arch-foe of natural tone: self-consciousness.

Breath: the First Factor

All teaching of singing begins with the breath. Breathing is the most natural function of the body, as it is the most essential, and our aim should be to keep it natural. Breathing exercises are necessary, as exercises are required to keep any function of the body in order, but all such practice should be founded on the common-sense principle that right breathing is natural breathing.

In other words, the breathing capacity should not be developed abnormally. If it is, we get, not naturalness in singing, but artificiality. Mechanical breathing will certainly produce mechanical singing. Unnatural strain, undue pressure, are sure to produce the effect of effort, the thing we are working to avoid. Concentration by the singer on abnormal forms of breathing preoccupies him with that one thing to the exclusion of others, and the result is a tone as unnatural as his application of breath.

The functions of the vocal organs also are natural—as natural as walking. The physiology of these organs is simple, but should be thoroughly understood by the student. That the teacher should be equally well informed goes without saying.

Add logical common-sense to your knowledge of the vocal apparatus; eliminate self-consciousness; remember that the whole process is intended by Nature to be an effortless one, and you have

started at the very foundation of singing.

Then call the mind into action. For singing is an intellectual art and the intelligence is highly involved. Study cause and effect; exercise the mind as you do your vocal cords; cultivate the mental ear as you cultivate the physical one, for in the former lies the ability to sense imperfections that might reasonably escape the physical hearing. You cannot get the best results unless you know why such results are obtained; you cannot correct faults unless you know why the faults occur.

I stress this quite obvious point because, notwithstanding its obviousness, so many students are taught to follow directions blindly, with the result that when they produce a fine tone the chances are they cannot do it again, for the reason that they are ignorant of the conditions that produced it. Equally, they cannot correct a faulty tone for the same reason.

They depend wholly on the teacher to prescribe the remedy, without knowing more about its operation than we know about the prescription that the doctor gives us. (The analogy is defective, perhaps, because we rarely become our own doctors, whereas the singer should qualify himself to become his own teacher.) Train the mind to know what is needed; coordinate the mind with the bodily functions and the total will be intelligent singing.

You may think that I have paid too little attention to the voice itself, but I do not overlook it. Naturally, the voice is a primary factor. If I were considering the subject of vocalism from the standpoint of professional artistry, great operatic and concert careers, I should be obliged to say that the voice must be one intended by Nature for singing; that there is no real quality in what is known as the "made voice"; that one has a singing voice or one hasn't. But voices vary greatly in quality, and we need not discourage the less gifted. Great singers are rare, but one does not have to be a great singer to enjoy beauty and happiness in song and to add those qualities to life.

Avoiding Common Errors

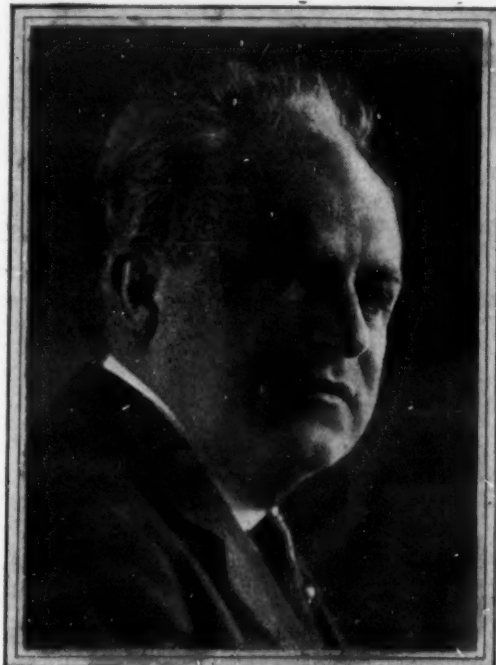
My time is too short for a detailed statement as to the best means of teaching the art of singing. But there are certain conspicuous errors to be avoided. One of these is what is commonly known as "voice placing." Why should a voice be "placed"?

The first reason for not placing, directing, guiding or "thinking" the voice in one place is that the natural construction of the vocal organs is such that if we try to center the voice in any one direction we lose the entirety. We have no access whatever to any cavity of the head except the nasal cavity, and when that cavity is used as a position of so-called placement the voice is robbed of its natural attributes, and instead of beauty and mellowness we get hard or shrill sounds, always unmusical, which may sound big to the singer but which will have small carrying power.

Above all, it robs the voice of freedom, that greatly-to-be-desired quality of song. The free and natural operation of the vocal apparatus results in perfect vowel form, tone color, range and power; when these are under intelligent control the mind supplies the interpretation, unhampered by attention to the physical side of singing, and the intent of the song is adequately expressed in both text and music.

A prime factor in natural vocalism is the larynx, another function that is absolutely natural in its operation; and a close study of this organ is indispensable to the student, an erroneous usage is responsible for many glaring faults in singing. In the larynx are to be found practically all the fundamentals of the vocal art, and any deviation from nature in the use of the larynx is bound to make the singer a mechanical one. Here the mind comes into play and the recognition of cause and effect, to which we have referred. The mind knows. There are no wrong calculations. The perfect tone results in automatic breath-control; the vocal cords are not overburdened with unnecessary breath pressure.

The proper use of vowels and consonants is important in perfecting tone. The sustaining or vocal part of a word is the vowel; the starting, dividing and terminating points are supplied by the



Frantz Proschowsky

consonants. In other words, we may call vowels the *form* of the tone, since the actual difference in vowels is due to the variance in form of tone vibration or tone wave.

While speaking of vowels, it may be interesting to know that all language, everywhere in the world, is constructed on eleven vowel-forms—nine fundamentals and three composites: ee (key), eh (they), ay (day), e (let), ah (art), aw (law), oh (go), oo (boot).

Vowel forms may be broadly classified as "bright" and "dark," and you will often hear them described by colors; but in my practice I use vowel construction as the basis of vocal training and have found the analysis in terms of form more useful than the colors.

Subdivisions of the vowel-forms comprise:

- (a) Broad or wide vowels ("bright"): ee, eh, ay, e.
- (b) Neutral or normal vowel: a (ah).
- (c) Elongated ("dark") vowels: aw, oh, oo.
- (d) Composite vowels: o (long and short), u (not used in English).

Regarding this classification of vowels, arguments may arise as to the practicability in teaching children; it is, however, the most practical classification for vocal students speaking English who have to apply their knowledge of vowels to foreign as well as their own language. In the last analysis, vowel formation could be sifted down to three forms: one bright or wide, one normal, and one elongated or dark, and the composite forms, but this classification would not be practical.

In the study of technic the student should alternate in his use of the bright, neutral and dark vowels. He must be able to sing the bright vowels in the upper voice. If he cannot do this, he is not learning his art. The compromise of incorrect pronunciation on high tones in order to employ a dark and easier vowel-form should be discouraged by every teacher and scorned by the student. The importance of the mastery of vowel-forms is seen in the singing of a foreign language. These vowel-forms are international and contribute immensely to perfect diction in any tongue.

Consonants Present Problems

Consonants are of greater importance than is often attached to them. Proper use of consonants is absolutely necessary to perfect diction. But they must be used with discretion and not given undue prominence, otherwise we lose in carrying power and volume of tone. Give the consonant enough energy to mark the musical and dramatic values of the word, then let the tongue resume its natural position for the emission of the succeeding vowel tone, which will insure undiminished volume and carrying quality.

The study of vowels and consonants and a full comprehension of their respective functions are of the highest importance, since articulation is one of the most valuable features of singing.

Intonation is another highly important principle. It is not a subject that we can go into in the time at our disposal here, but it must be given the most careful attention by the student. It is easy to get on the wrong track and

difficult to get back to the right one, hence the study of cause and effect again comes to the front as a cardinal principle. It is dangerous to say that any given feature of vocal study is more important than another; there must be a perfect whole to insure a perfect result. But without true intonation all else fails.

Bodily Poise Essential

It will not be amiss in this hasty survey to mention the relation of the body to the voice in vocal performance. To insure a normal breath-form the body must be in a state of ease, flexible and responsive to the mental attitude. Study in bodily poise must begin early and be persisted in until it becomes second nature. Ungraceful attitudes, such as sustaining the weight of the body equally on both legs, or allowing the rear leg to become rigid when it should always be relaxed, should be avoided, not only because of their awkwardness but because such attitudes affect the breath-form and consequently the quality of tone.

Correct poise is most important at dramatic moments of interpretation and is capable of causing the difference between the success and failure of a song. You cannot begin too soon in the study of this important factor.

Though all these points have been stated by me many times before with especial reference to the adult pupil, there is nothing in my remarks that is not applicable to the child. Every child is a potential singer and is entitled to instruction that will start him on the right track as soon as he is capable of producing a musical tone. What is right for the mature voice is right for the young voice, with obvious reservations which we all understand. The child must be taught the correct use of his immature vocal organs, and must be taught all the more carefully because they are immature. He can be encouraged to breathe and to sing as naturally as he calls to his playmates. He can be taught the values of vowels and consonants and to stand in a correct attitude; in fact, there is very little that is taught to the adult that cannot profitably be imparted to the child.

There is nothing more beautiful in life than the pure intonation of a child devoid of self-consciousness and singing as Nature impels him to sing. We must teach ourselves to use the free gifts of Nature, and in handing them on to the child not to embellish them with man-made "method," which only induces self-consciousness. Not too much teaching; far better is intelligent guidance of the child's natural equipment to make music which has no counterpart in the world.

Bequests to New England Conservatory Total \$50,000

BOSTON, April 4.—The New England Conservatory has been declared beneficiary in the sum of \$50,000, by decision of the Supreme Court of Massachusetts, from a considerable list of bequests provided in joint wills made in 1905 by Arthur F. Estabrook and Ida Estabrook. In 1909 Mrs. Estabrook made a new will, and her heirs asserted that it did not include the purposes named by her husband. The court, however, has decided that the trust created under the joint wills is valid and that bequests to educational and charitable institutions totaling \$805,000 shall be executed. The Conservatory has also received from executors of the will of Edna Dean Proctor a bequest of \$5,000, as previously announced, creating a fund whose income shall be annually awarded to a student from New Hampshire.

W. J. PARKER.

Heifetz Buys New York Apartment House

Jascha Heifetz, violinist, has bought the Courtney, a nine-story apartment house at 55 Central Park West, New York, from Max N. Natanson at a reported price of \$325,000. Neason, Jones & Co. were the brokers. The building occupies a plot 33 by 125 feet adjoining Holy Trinity Church.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.



Deluge of Foreign Baton-Wielders Overwhelms Our Shores—Some Mysterious Disappearances from the Ranks of Conductors—How a Hoop Skirt Behaved Scandalously at a Most Affecting Juncture—Jean, Once Matinée Girls' Prince, Answers Last Prompt—Enterprising Methods of Tin Pan Alley Put to Shame Enthusiasts for Good Music—Rumors of New York Opera Project Noised as Symphony Seeks New Hall for Popular-Price Concerts

Dear MUSICAL AMERICA:

This has been the season for conductors, a glittering, golden season for the imposing bâton-swingers who have made their weary pilgrimages to our shores to bring us new light, new inspiration; who sacrificed brilliant careers in ancient Europe in order to let us bask in the effulgence of their suns; who—but dear me, I am wandering.

I simply mean to point out that we have been blessed with the visits of a vast number of European orchestra leaders during the past six months; in fact, I don't suppose there has been another season just like this past one.

And a European conductor's visit, you know, is like the visit of a Scottish uncle: he may leave at the end of a fortnight, or he may curl himself on our lap in blissful content and renounce all former allegiances in favor of our own hospitable hearth.

I suppose as a nation we have a winning way.

As I pen these lines I learn of the selection of Otto Klemperer as a guest conductor of the New York Symphony. Like Damrosch, he was born in Breslau, in 1885. Our own Walter celebrated the event, without knowing it of course, by succeeding his father as conductor of the Symphony in the same year.

Some of us thought the able Bruno Walter and Vladimir Golschmann would return as guest leaders next season with the Symphony, but it seems not.

The Symphony's rival, the New York Philharmonic Society, kept all three rings teeming with leaders.

There was Willem Van Hoogstraten, who has disappeared so mysteriously—presumably he fell through a trap door.

There was that most excellent Hollander, Willem Mengelberg, one of the finest conductors anywhere if he would only not try to dazzle us with jugglery, handspins and double somersaults.

There was Wilhelm Furtwängler, the German knight of romance, whose success I have already recorded in detail.

There was our Henry Hadley, the William Jennings Bryan of conductors. The only difference between Bill and Henry is that Hank has an immensely superior mind and has never personally solicited nominations for election.

I doubt if there is any other conductor who has been named more frequently for major symphonic posts than Mr. Hadley.

A new orchestra is to be formed in

Omaha—somebody puts in the name of Henry Hadley.

An orchestra in such a city is tired of her German-Russian-French-Armenian-Turkish leader—Henry's name is breezed about.

At this moment I hear the Boston Symphony is searching for an assistant leader—of course, Henry's name buzzes (and, of course, some one else will land it) through our whispering galleries.

A new opera company is to be formed—Henry will be the leader.

If Henry doesn't top some major orchestra soon, I shall be down with nervous prostration.

Then the Philharmonic had another trainer in the slim but volatile person of Igor Stravinsky. I'm tired of mentioning Igor's name; besides, you know what he did. The Tibetan devil-mask was removed and a nervous, Broadwayish Parisian was disclosed. I liked him better with his false-face, and I hope this lesson will be taken to heart by all good little composers now frolicking in Bessarabia or Montmartre.

Nor should I fail to mention (prompted by Olin Downes' comprehensive roster in the *Times*) that Ernest Schelling conducted the delightful series for the children and duly apprised the tiny tots of the huge difference between "Golliwog's Cake-Walk" and a Montclair cake-eater.

I have already told you about Serge Koussevitzky, the reformed double-bass player who has pleased us with his unpretentious but sterling musicianship. Serge, you know, will remain a Bostonian for at least three years more. I believe Hadley is studying Russian to prepare for eventualities.

Among the other leaders were the iridescent Leopold Stokowski; the reliable Artur Bodanzky; Tullio Serafin, who remains with us, I rejoice to say, as conductor at the Metropolitan; Vladimir Shavitch, a thoroughly able musician; Ethel Leginska—now-you-see-her, now-you-don't; and Nikolai Sokoloff, the Cleveland pontiff.

Among the casualties must be sorrowfully recorded the name of Ignatz Waghalter, honest musician, unspectacular leader, who guided the State Symphony for a brief season. The lesson of his conductorial demise is that our American audiences are not content with hackneyed programs. I could mention one or two cities far from New York which remain blissfully satisfied with the same squirrel-cage whirl of programs—I don't think an American composer could come within hailing distance of the conductors with a new score—but these instances are exceptional.

Orchestral competition is too sharp, not to say fierce.

Others who may be rated among the missing after the symphonic battle of 1924-25 are Josef Stransky and Willem Van Hoogstraten.

Josef has been making valiant endeavors to remain a New York conductor ever since he was tapped on his medulla oblongata, choleroformed and relieved of his bâton a couple of years ago. Josef is a hard fighter, but his struggles have been futile.

As I write these lines I learn that the versatile Josef has become an art dealer. Willem will be heard for a time next season, I believe, for I know he will appear twice as guest conductor with the Philadelphia Philharmonic—not to be confused with the Philadelphia Orchestra of which Stokowski is grand master. Unless some major band throws out a life-line in the shape of a contract, Willem will stay in Europe.

Schneevogt did not come as expected, nor did Weingartner, but there is not much doubt about their appearance in America one of these days. And many others. All sizes and species of creatures must meet at the water-hole.

That was an invigorating "Carmen" performance the other night. I enjoyed Jeanne Gordon's singing of the rôle, and as for her interpretation there has been many a less definite portrait of the Seville cigarette girl, many a less spirited interpretation on the same stage.

As newspaper critics are obliged to prepare their articles quite early in the evening, I do not suppose many of the reviewers witnessed the little comedy at the end of the final act.

Miss Gordon looked charming in her balloon skirt in hoop style, but I doubt if the American singer will again wear these golden hoops.

You see, a hoop skirt is difficult to

manage, so when *Carmen* fell wounded in front of the bull ring it was simply impossible for Miss Gordon to make her lamp-shade skirt behave. The audience roared at the weird spectacle, which I shall not describe minutely, and still more when the *Don José*, Armand Tokatyan, bravely sat down on the bulging hoops.

The curtain fell with *Carmen* down, hoops up and *Don José* holding down the fort—rather the balloon skirt. A few moments later Miss Gordon came out smilingly and undaunted to acknowledge the applause.

The hoop skirt incident is one of those accidents which enliven performances, but of a less humorous nature was the circus episode at the very beginning. I say circus because I can think of no other description of the outlandish noises which arose from the orchestra pit during the overture. I have heard the stirring prelude many a time but I never heard such reckless zim-zamming of the cymbals, percussion and such an all-around ill balance. Conductor Haselmans is a conscientious leader and certainly he knows his French scores. I can only conclude that he attended the circus on that day.

Richard Hageman, the whole six or seven feet of him, will become the conductor and artistic director of the Los Angeles Opera Association. I understand his contract with the Los Angeles people has been officially signed and sealed.

As the toastmasters always phrase it so quaintly, Mr. Hageman needs no introduction. The big, strapping Amsterdamer was a familiar figure at the Metropolitan, and later in Chicago, and I don't know how many festival tours he has made. Before he came here he had the severest kind of musical apprenticeship over in Europe. For a while no vocal recital in New York was complete without Mr. Hageman at the piano. He has been one of our busiest coaches for a long time. Nor should I omit another important factor—Mrs. Hageman, who is, you know, Renée Thornton, a most charming and agreeable lady to behold.

With San Francisco's new school and Los Angeles' new projects, it looks like a lively summer ahead for California, weather permitting.

And now Jean de Reszké is gone. Though two decades and more have passed since he last sang in opera, his name has remained one to conjure with, and every new tenor who has achieved fame since de Reszké retired has had to stand comparison with the illustrious Pole. Some of us remember how difficult Caruso's first years in America were—especially with respect to criticisms in the press—because his artistry fell so far short of his predecessor's, and this despite the Italian's far more beautiful voice.

Caruso himself often remarked upon the manner in which he was continually being reminded of the older tenor's prowess. "Yes," the writers of those days would say, "Caruso sang well enough, but Jean de Reszké did so and so."

It was de Reszké's destiny to outlive by nearly four years the man who succeeded him as the premier tenor of the world.

The death of de Reszké naturally cast something of a shadow over the veterans in last week's audiences at the Metropolitan. These gathered in groups in the lobby to recall the old days when Jean was king. Inevitably they congregated about Thomas Bull, long the guardian of the doors, who knew de Reszké intimately. Mr. Bull passed along one detail that is worth calling to the attention of present-day operatic artists.

This was that de Reszké took newspaper criticisms of his acting and singing, his costuming and his treatment of minor details of his parts, altogether seriously. He was not one of those self-satisfied artists who conclude that when they have elaborated a rôle to their own satisfaction, the opinions of others are of no concern. De Reszké would sit down and study the newspaper reviews as he would study a part. Without sacrificing his own artistic conceptions, he would still try to see wherein the critic might have hit upon something that would enable him to improve his characterization at the next performance.

Perhaps here was one of the reasons for his steady and continuous growth from the days when he was just a romantic *Roméo* to those when he was a *Tristan* beyond compare. In this, as in other ways, Jean de Reszké remains a

pattern for singers of the new day, some of whom have let it be known that they snap their fingers at whatever the critics say.

I would refer our budding composers to the routine and manufacturing methods of America's greatest mart of melodic art, Tin Pan Alley.

Paul Sifton, who evidently knows what he is talking about, relates the whole story in the *Sunday World*. I hope every serious American composer will study the *modus operandi* of our great ballad-makers.

It seems that inspiration and technique and appeal are not alone sufficient to make a song "successful"—and success in our country means that the song must sell at the rate of about a million copies.

In other words, "The Erlking" and "The Wanderer" would be considered rank failures from the standpoint of Tin Pan Alley. Here is how America is being made musical:

Formerly the publishers paid vaudeville singers and others to sing their songs, or "plug" them, as they elegantly put it. At one time a star act could earn up to a hundred dollars a week for singing a certain number, but the publishers have signed an agreement among themselves to rely solely on pure American salesmanship.

The salesmen visit the theaters and by hook or crook induce the singers to visit the song studios on Tin Pan Alley. "That's the hardest part of the game," Mr. Sifton's informant told him.

"They have to be real salesmen. They keep right after the artists, working personality and every argument they can think of until they get the artist to come on a certain day at a certain hour."

Once the artist appears in the "studio" the fun begins.

The singer, the hotel or orchestra director or bandmaster, finds everything awaiting him. There is free coaching, free orchestrations, special scorings, all kinds of arrangements for singers, dancers and specialty acts. I read on "that an arrangement of a song can be turned out by the staff of musicians in three hours. By the way, they, the only persons in the business who are musically literate, are the most underpaid."

Most of the piano players read their music by instinct only, and even Irving Berlin, the only composer in America who has his own theater and orchestra and great organization specially created for his songs, is able to play a piano only on the black keys.

In fact, in Alexander Woolcott's "The Story of Irving Berlin" we are told that a special piano has been constructed for Mr. Berlin.

Nor can the professional singers of the vaudeville world read notes; like the pianists of this weird Tin Pan Alley musical phantasmagoria, they sing by instinct.

"Now, in what key do you want this song?" one singer was asked.

"I cannot tell," the artist replied. "You see, I am a ventriloquist and I didn't bring my dummy with me."

Artistic temperament, of course, runs riot in this Tin Pan Alley world. As one of the experts says, "The worse they are, the more temperamental they are."

Visitors are excluded from the professional studios because of the peculiarly intimate relationship between the pianist and the singer who is striving to learn a new song. Some times, so Mr. Sifton tells us, the poor singer has to labor three hours a day for days to get his song right.

Here is the recipe for a popular song hit:

"Reminiscent melody, universal sentiment—mother or sweetheart, and then trust to luck."

One must avoid intricate rhythms, original thoughts and original figures of speech; if a composer departs from this system, he is liable to compose an "art song" and become the disgrace of Tin Pan Alley. Therefore he clings resolutely to words like moon, spoon, croon, blue and lonesome, mammy, memories.

The most massive and complicated kind of machinery is operated to make the song a success. Everything animate, inanimate, vegetable and mineral, from the hand organ to the saxophone soloist, is utilized. Even with this systematic work it takes time to make "a success." I learn that the popular song, "Three O'Clock in the Morning," was successful only after one year of steady "plugging."

[Continued on page 9]

MEPHISTO'S MUSINGS

[Continued from page 8]

while "June Night" was a success and dead within four months.

If the serious musicians of the country devoted as much attention to spreading the gospel of good music as the song merchants of Tin Pan Alley do, the situation might be vastly different in America.

Not that I would have these methods followed slavishly, because if Brahms' Fourth Symphony and Stravinsky's "Sacre du Printemps" became as popular as "I Am Lonesome" I am afraid most of us will have to seek solace elsewhere. One difficulty of a serious song is the finding of a suitable poem. The popular song composer has no such problem.

"Once I sold a mammy song to a gypsy act," so Mr. Gilbert, the song doctor of Feist, related to Mr. Sifton.

"I changed 'the cabin door' to 'wagon door' and it fitted in fine."

* * *

Manager George Engles of the New York Symphony sprang a surprise last week when he announced that instead of increasing admission rates the Symphony would decrease prices next season, despite the \$25,000 paid in larger salaries to the players.

This action is not merely a generous one; it is a wise one and in alignment with the highest ethics of latter-day business practice. In the old days the increased cost of any commodity, even music, would have been passed on to the patron—and I would not have you believe this ancient custom has vanished entirely.

Any person with a heart and thirty-five cents will be able to hear one of the finest orchestras in the world in the new Mecca Temple.

Incidentally, I hear there is also a move afoot to give opera in this commodious auditorium.

No names have been mentioned, but whenever opera is thought of in New York I have my notion that the tireless Fortune Gallo is at the bottom of it. I hope the story is true and that Mr. Gallo will give us an all-year 'round season of opera at Mecca Temple, or elsewhere.

As for Mr. Damrosch's orchestra, it is easy to see that Dr. Walter is determined that he shall have capacity audiences for the remaining sixty years of his conducting career.

* * *

The growth of an artist who is continuously before the public is a curious thing. There is no perceptible change from day to day, week to week, month to month. Yet, in the course of a few seasons, one is brought to a realization that this is a very different singer, or pianist, or violinist, from the artist of two, three or four years ago.

I am thinking now of Elisabeth Rethberg. I well recall her debut at the Metropolitan in "Aida"—three seasons ago. In the same cast was a noted contralto, also making her debut. Both artists were successful, but my own impression was that *Amneris* rather overshadowed *Aida*. I thought the soprano voice was one of very good quality with some very appealing tones, but I did not carry away with me the thought that I had heard one of the great voices of the world.

Little by little, I have since come to feel that either I did not fully grasp the beauty of Mme. Rethberg's singing on that occasion or that she has greatly developed her voice and her art since she came to America. The latter explanation is probably the true one, for I am sure that if I had heard in "Aida," at that time, singing such as flooded my ears with glorious sound at a recent "Freischütz" I would have recognized it for what it was—singing to be treasured with any of my memories of the great voices of other days.

The tendency to laud some prior period as the "golden age of song" and to belittle the present is probably as old as the singing art. Distance lends enchantment and gives a glamour to the names of the artists who were favorites of the elder day. But it takes only such singing as I have heard recently from Mme. Rethberg, both in opera and in her first New York recital, to convince me that there are voices today, and an art of singing today, to withstand comparison with the best of the past.

So far as Mme. Rethberg is concerned, I believe she will go further than she has—that her voice, still that of a lyric

soprano though as full as it is beautiful in quality, will eventually be one of heroic caliber. If so, I shall expect to see it ranked with those great voices so often spoken of by our pessimists in lamenting the passing of the Lehmanns, the Nordicas, and others of that type.

* * *

True or not true, the fact that Mischa Elman declines to play at the gala concert to be given for Professor Leopold Auer when the master teacher celebrates his eightieth birthday on April 28 has excited all kinds of comment in musical circles.

The official explanation offered by Mr. Endicoff, personal representative of Mr. Elman, is that Mischa has had an engagement made a year ago to play in Carnegie Hall in his own recital two days before the Auer celebration. Mr. Endicoff feels that the committee in charge of the Auer concert should not have selected this date.

For a long time, rumors have been noised about of a difference existing between Mischa and his venerable master. Professor Auer, wise chieftain that he is, has always avoided discussion of this subject with anyone; he just nods in his own wise way.

It seems to me that the rumors were disposed off temporarily at least when Professor Auer as conductor and Elman as star shared honors at an orchestral concert in Carnegie Hall in May, 1923. At the conclusion of the performance, Professor Auer embraced Mischa and kissed him on both cheeks. Presumably this was a public disavowal of the persistent stories.

Of course, the quidnuncs insist that Mischa does not want to play at the same concert with Jascha Heifetz, but this is mere surmise.

I hope Mischa has no such foolish notion in his head, because after all, he is a thoroughly individual artist, so individual in fact that few violinists are in the same emotional class.

Efrem Zimbalist, Ossip Gabrilowitsch, Josef Hofmann and Sergei Rachmaninoff are some other artists who will appear at the Auer birthday concert.

Can it be that Mischa does not want to measure himself with Efrem?

I hope Mischa will reconsider his decision and will defy all comers by appearing and playing at his very best on this eventful evening.

Doubtless many interested persons would take along stop-watches to time the precise amount of applause won by Mischa, Jascha and Efrem, says your

MUSICIANS JOIN VOYAGERS

Bruno Walter and Richard Aldrich
Among Outgoing Passengers

Among the many artists who sailed for foreign ports during the last week was Bruno Walter, guest conductor of the New York Symphony, who left by the *Mauretania* on April 4. He will go to Berlin, Amsterdam and London for a series of concerts.

Sailing on the *President Harding* on the same day was Richard Aldrich, music critic of the *New York Times*, and Mrs. Aldrich.

On the liner *Ulua*, which sailed for Havana, the Panama Canal and Costa Rica on April 4, was Dusolina Giannini, soprano.

Evelione Taglione, pianist, sailed with her mother, former premiere danseuse at the Metropolitan, on the *Deutschland* on the same day.

Departing in the *Homer* on April 3 were Pablo Casals, cellist, and his wife, Susan Metcalf Casals, soprano; Cecilia Hansen, violinist, and her husband and accompanist, Boris Zakharoff. Both Mme. Hansen and Mr. Casals made extensive concert tours in America this season.

Michael Zacharewitsch, violinist, who recently made his New York debut, was a passenger on the outgoing *Arabic* on April 1.

Theodore Stearns, composer and music critic of the *New York Morning Telegraph*, left by the *Giuseppe Verdi*.

Samuel Insull, business manager of the Chicago Civic Opera, returned on the *Aquitania* on April 2, after a visit to Europe.

Trio of Composers Presents Works in Final Symphony Programs in Boston

BOSTON, April 6.—Three noted composers appeared in the final programs of the season by the Boston Symphony, on Friday afternoon and Saturday evening, April 3 and 4. Germaine Tailleferre, Arthur Foote and Henry Eichheim were the guests, and Alfred Cortot, pianist, was soloist. Serge Koussevitzky and Mr. Eichheim conducted as interesting a concert as has been heard here this season.

Mr. Foote contributed a Suite in E Major for String Orchestra, which proved to be sparkling, melodious, and agreeable music, written with refreshing clarity and musical sanity. It was very well liked by the audience, and Mr. Foote, from his place on the floor, was obliged to bow again and again to acknowledge the applause.

Mr. Eichheim's "Chinese Legend," received its first performance with enlarged orchestra, the composer conducting. Mr. Eichheim, an enthusiast for Oriental music, has written music of characteristic flavor. He employs Chinese themes, exotic-sounding bells, cymbals and gongs, and adds a personal touch of strong sympathy for the mood and spirit of the native music. The "Legend" was effective and much applauded, and Mr. Eichheim was recalled many times.

Schumann's A Minor Piano Concerto was given a performance memorable for suffused poetry, romantic ardor, and virility of style. The brilliant, exhilarating, and dramatically co-ordinated playing of Mr. Cortot won an ovation.

This pianist took part also in Miss Tailleferre's Concerto for piano and orchestra, which had its first performance locally. The concerto, in classic form, is described as a revolt against Impressionism and an attempt to find "an expression purely musical, free from all literary implications." The music is wholesome, transparent, fresh, and buoyant. The Adagio has a fragile beauty and charm. The final Allegro possesses intriguing syncopations, free from banal suggestion. Mr. Cortot gave the music a brilliant performance.

After much applause Miss Tailleferre, modest and winsome of manner, appeared on the stage and was recalled many times.

The concerts closed with a magically colorful performance of Ravel's Choreographic Poem "La Valse," which Mr. Koussevitzky had played earlier in the season.

Supplementary Concert Given

The fourth of the Boston Symphony supplementary series of five Monday evening concerts was given on Monday evening, March 30. A notable feature of the program was the performance by Myra Hess of the Beethoven Piano Concerto in G Major. Miss Hess's playing was remarkable for beauty of tone, richness of inflection, and classic serenity of style. Mr. Koussevitzky's orchestral program consisted of Tchaikovsky's Overture-Fantasia, "Romeo and Juliet," Mendelssohn's Scherzo from "A Midsummer Night's Dream," Wagner's Prelude to "Lohengrin" and Strauss' "Dance of Salome."

Pianist with People's Symphony

The People's Symphony gave its twentieth concert, the last of the St. James Theater series, on Sunday afternoon, March 29, with Mr. Mollenhauer at the conductor's stand. The orchestral program included Svendsen's "Carnival in Paris," Rameau's Three Ballet Pieces arranged by Felix Mottl, and Wagner's "Tannhäuser" Overture. Mr. Mollenhauer gave brilliant readings. Jesus Sanroma, pianist, was the soloist in Rachmaninoff's Concerto in C Minor, giving an exceedingly dramatic and poetical performance, marked by technical sparkle, command of tone, and broad conception.

Heifetz in Recital

Jascha Heifetz was heard at Symphony Hall in a violin concert on Sunday afternoon, March 30. Mr. Heifetz played with his usual impeccable technique, beauty of individual tone, sculp-

turesque bowing, and serene interpretative style. He was accompanied in musicianly fashion by Isidor Achron.

Baritone Gives Program

William Richardson, baritone, artist pupil of Theodore Schroeder, was heard at Jordan Hall on Tuesday evening, March 31, in a program of songs by Lassen, Dargomizhsky, d'Albert, Paladilhe, Rhené-Baton, de Falla, Schubert, Jensen, Schönberg, Smith, Foote, Elgar and Morris. Mr. Richardson has a distinctively mellow and resonant voice. He has fine breath control, admirable diction, and well-sustained legato. He brings to his songs dignity of style, deeply felt sincerity, and a sensitive penetration into the moods of his music. Mrs. Maud Cuney Hare was at the piano.

Macmillen Reappears

Francis Macmillen, violinist, gave his second Boston recital of the season on April 1. The Goldmark Concerto in A Minor, was played with technical virtuosity and impassioned feeling. The Brahms D Minor Sonata was given a musicianly reading. Mr. Macmillen played also a group of Bach pieces and short numbers by Glazounoff, Cortelyou, Juon and Randegger. Richard Hageman's accompaniments were of fine taste.

Joseph Coleman Heard

Joseph Coleman was heard in a violin recital at Jordan Hall on April 2, playing a program of works by Tartini, Wieniawsky, Schubert, Mozart, Dvorak, Tchaikovsky-Auer, Kreisler, Chopin and Sarasate. The young artist has already to his credit a very serviceable and fluent technique, and an agreeable and sympathetic tone. He played with genuine musical feeling, and his interpretations have a tasteful simplicity. Arthur Feidler was at the piano.

HENRY LEVINE.

NINETEENTH BACH FESTIVAL

Dr. J. Fred. Wolle, Conductor

Friday May 29th
4 P. M. and 8 P. M.
Christmas Oratorio

Saturday, May 30th
1 P. M. and 4 P. M.
Mass in B Minor

Bach Choir, 250 Voices
Members Philadelphia Orchestra
Soloists—Organ
Moravian Trombone Choir

For tickets and information, address
Bach Choir, 304 Wilbur Trust Bldg.
Bethlehem, Pa.

Packer Memorial Church
LEHIGH UNIVERSITY

World's Largest and Foremost Motion Picture Palace
CAPITOL
B'way at 51st St.
"Subway to Door"
EDW. BOWES
Mng. Dir.

"PROUD FLESH"

With Eleanor Boardman,
Pat O'Malley and Harrison Ford

CAPITOL GRAND ORCHESTRA
And the Capitol Ballet Corps
Presentations by ROTHAFEL

RIVOLI BROADWAY AT 49th ST.

"CODE OF THE WEST"

Tom Moore and Pauline Stark

RIVOLI CONCERT ORCHESTRA

RIALTO BROADWAY AT 42nd ST.

POLA NEGRI

in "The CHARMER"

RIESENFELD'S CLASSICAL JAZZ
Presentation by Riesenfeld

ALTHOUSE

TENOR

Formerly of the Metropolitan Opera Company

A
BRILLIANT SUCCESS
AS

"SIEGMUND" in "DIE WALKÜRE"

WITH

MINNEAPOLIS SYMPHONY ORCHESTRA

St. Paul and Minneapolis

March 6th and 7th

St. Paul Daily News, March 6th, 1925

PAUL ALTHOUSE brought to the part of Siegmund a voice of ALMOST MIRACULOUS BEAUTY—the kind of voice THAT WAGNERITES DREAM ABOUT BUT HARDLY EXPECT TO HEAR. The old idea that Wagner must needs be shouted was most thoroughly refuted, even the more declamatory passages being sung.

St. Paul Pioneer Press, March 6th, 1925

PAUL ALTHOUSE SANG QUITE BRILLIANTLY. PAUL ALTHOUSE IS, OF COURSE, A TENOR OF RARE QUALITY. His forcefulness and command make him A MOST SATISFYING WAGNERIAN SINGER.

ONE HAS CONFIDENCE IN HIM ALWAYS. He sang with an EXTRAORDINARY EFFECT OF EXULTATION the really wonderful "Song of Spring." THERE WAS AN INTOXICATING EXUBERANCE IN THIS PERFORMANCE.

Minneapolis Tribune, March 7th, 1925

PAUL ALTHOUSE ALWAYS GIVES HIS BEST AND HE ROSE TO THE OCCASION AT THIS CONCERT WITH GREAT MUSICIANLY AND VOCAL SKILL. With the utmost prodigality of tone he made Siegmund a gallant warrior, a vividly romantic figure, tender, intense, dramatic; his interpretation surpassed anything he has done here in the past.

Minneapolis Journal, March 7th, 1925

PAUL ALTHOUSE in fervid devotion, dramatic intensity and flow of voice deserves first mention.



Management of Haensel & Jones, Aeolian Hall, New York City

KRANICH & BACH PIANO

TOLEDO WELCOMES SYMPHONIC CONCERT

Native Artists Are Greeted
with Enthusiasm by
Public

By Helen Masters Morris

TOLEDO, OHIO, April 4.—The Toledo Symphony gave its fifth concert in the fifth series recently, when a large audience gave evidence of approval. Helen Wright Wilmington, a Toledo pianist, was the soloist, playing with much success. She gave Saint-Saëns' Concerto in G Minor in a musicianly manner, displaying a fine technic, ample vigor in the glittering bravura passages, a sure touch and fine command of tone. The orchestra, under Lewis Clement, gave her capable cooperation throughout. Orchestral selections included the ballet music from "Rosamunde" by Schubert, Haydn's "Gipsy" Rondo, the Adagio Espressivo from Schumann's Symphony No. 2 and the "Caucasian" Sketches of Ippolitoff-Ivanoff.

A large audience showed appreciation of the Flonzaley Quartet in the concert in the Rivoli. Interest in this concert was enhanced by the appearance of Muriel La France, soprano of this city, who returned for her first concert after studying under the advice of Amelita Galli-Curci. Miss La France more than lived up to the expectations of her friends. Her voice, clear and sweet, has been brought under sure control. Her program was one to tax the skill of a veteran singer. It included Haydn's "My Mother Bids Me Bind My Hair," Mozart's "Alleluja," "Who'll Buy My Lavender?" by German, "A Memory" by Ganz, Hageman's "Nature's Holiday" and arias from "Traviata" and "Rigoletto." Henry Spier was her capable accompanist.

The Flonzaley's program concluded the series of the Zonta Club, managed by Grace Denton.

American Summer Master School in Italy Will Have Historic Setting



On Faculty of Summer Master School for Americans in Italy: Ottorino Respighi, Left. Delia Valeri and Mario Corti

THE Summer Master School for Americans, which will be established in Italy next summer, will have the advantages of a most unusual location, with headquarters in one of the most beautiful of Italian Renaissance villas. This will be the famous Villa d'Este in Tivoli, the use of which has been granted by the Italian Government. The villa, which is situated fifteen miles from Rome, is noted for its magnificent cypress alleys, its numerous fountains and waterfalls and its ancient statues and mural paintings, the latter being mostly the work of Zuccheri. It was built by the order of Cardinal Ippolito d'Este in 1549, later passing into the possession of the Austrian Government, which relinquished it to Italy after the war. It was here that Liszt passed several months as the guest of Cardinal Hohenlohe, and where he made his "Ernani" and "Rigoletto" paraphrases.

The summer school will be inaugurated under the patronage of the Ameri-

can Ambassador to Rome and the Italian Government. Irene de Robilant, manager of the Italo-America Society, has also enlisted the help and approval of the new Italian Ambassador to Washington, Paul D. Cravath, Otto H. Kahn and others.

Ottorino Respighi, composer, who was named professor of composition at the Academy of St. Cecilia in 1914, and director of the institution in 1923, will be the director of the school. The piano department will be in charge of Ernesto Consolo, who was born in England of Italian parents. He studied in Rome under Sgambati, succeeding Busoni at Helsingfors, teaching later at the Stuttgart Conservatory. He has held master classes in Geneva and Chicago, and was for three years head of the piano department at the Institute of Musical Art in New York. He is at present professor of piano at the Royal Musical Institute of Florence.

Mario Corti will be in charge of the violin department. He has been heard as soloist throughout Europe, and since 1916, has been head of the violin depart-

ment at the Academy of St. Cecilia in Rome.

Delia Valeri, head of the voice department, is a native of Rome, where she studied piano at the Academy of St. Cecilia and voice under Ugolini. After accompanying and guiding her pupil and sister, Linda, in the first period of her career in Russia, Spain and Egypt, Mme. Valeri located in New York, where she has had many prominent singers under her guidance. Among the American artists who have studied under her are Zetella Martin, who sang in opera in Genoa, and Eleanor Cohron, who has appeared successfully in many operatic rôles in various European theaters in the last two years.

Massachusetts Governor's Wife Gives Musical in Boston

BOSTON, April 4.—Mrs. Alvan T. Fuller, wife of the Governor of the State, gave a musicale at her residence on March 19, in aid of the Young Artists' Fund of the Massachusetts Federation of Music Clubs. Mrs. Mary G. Reed, president of the organization, was assisted by Mrs. Malcolm French, chairman of Ways and Means Committee. Mrs. Fuller sang in an informal program works by Huë, Grovlez, Szule, Dupont, Strauss, Weaver, Engel and Closskey. Arthur Fiedler was the accompanist. "The Red Scarf," a ballet pantomime, with music by John Beach, was interpreted by Elizabeth Lawton and Mr. Beach and Mrs. Patten, Miss Sheridan, Miss Conolly and Colin Clement, Forrest Budd and Peter Teigan. The program included a Suite of Spanish dances given by Mrs. Mark A. Lawton of Newton to music of Moszkowski, assisted by Mr. Beach. W. J. PARKER.

Os-ke-non-ton Introduces Indian Songs to London Audience

Os-ke-non-ton, Indian baritone, achieved a great success in his first London recital, this season according to a cable received by his American manager, Catharine A. Bamman, from Powell & Holt, London impresarios. The singer was heard by a capacity audience that found much to admire in his unusual program.

FOWLER SIMPSON

PIANIST



The delightful ensemble work of Fowler Simpson as well as his brilliant solo work was much appreciated by an enthusiastic audience.



November 6th, 1924, Brooklyn Eagle

The Melody Trio is very strong in having so capable and musicianly an artist as Fowler Simpson. He is an estimable pianist, soloist and ensemble player of the highest order.

Management: ANTONIA SAWYER, INC., Aeolian Hall, New York City

P. O. Box 446, White Plains, N. Y.

"The Logical Successor of the Great Carreno"

NEW YORK

Elly Ney gave her second piano recital last night in Aeolian Hall, with a program that scheduled as its principal numbers Beethoven's Sonata in A flat, Opus 110, and Schubert's "Wanderer" Fantasie, Opus 15, besides a Handel Chaconne, a Brahms group, and the twelve Etudes of Chopin's Opus 25.

It was a delightful and characteristic program. Mme. Ney is one of the most serious, one of the most deeply musical artists now before the public. It is hard to imagine her playing a piece in which she, as a musician, could not believe; it is hard to imagine her making an ad captandum appeal. Her depth and sincerity of feeling, her unshakable conviction of the greatness of great music, her fine and vigorous intelligence, her sense of the spiritual art to which she is so genuinely devoted—these things set her apart from the ordinary virtuoso of the market-place, and commend her to those who value such rare gifts of understanding and appreciation as she displays.

Last night she made music in her familiar way. Her piano playing had its customary authority, power, breadth and vitality of conception, and depth of feeling.

—New York Tribune.

ELLY NEY



NEW YORK

Mme. Ney showed her well-known qualities, including an ample technical and physical strength and a fiery temperament in passages that warranted it. The andante of Brahms Sonata was given lovely tone quality. Mme. Ney can keep a whole movement of a sonata on one plane of color, yet establish mood and feeling or she can gain from her instrument accents and inflections that make it a medium of drama.

Much is expected of Mme. Ney when she explains Beethoven. With her ample command of pianistic means it is not difficult for her to make her audience perceptive of her spiritual communion. Mme. Ney fulfilled her artistic mission.

Imagination and poetry were some of the ingredients she used for Schubert's "Wanderer Fantasie." In the presto and allegro she dashed her tonal paints in broad splashes of impressionistic color, showing marked impatience of restraint, and vaulting over the obstacles with careless freedom, thus obtaining general effects which carried the audience off its feet. Two recalls and an encore were the result.

Twelve etudes by Chopin closed the evening. Mme. Ney played these in two contrasts, subdued intimacy and brilliant execution. She was greatly applauded throughout the recital and gave seven encores at its conclusion.

—New York Times.

"THERE IS NO WORD IN OUR TONGUE TO DESCRIBE MME. NEY'S TONE AND TOUCH. IN TERMS OF THE OTHER SENSES, IT WAS LUSCIOUS, GOLDEN, VELVETY. IT WAS, ALL OF IT, RICH WITH FINE TRUE EMOTION, EMINENTLY SATISFYING BOTH TO MIND AND HEART."—NEW YORK WORLD.

DETROIT

Mme. Ney stands in the very first ranks of women pianists, and there are not many alive today of either sex who surpass her in artistic stature.

She rose to her fullest glory in her Beethoven number, the great Sonata Appassionata, which requires an artist who is virile indeed. Under her strong fingers the piano gave loud and lusty voice to some tremendous music. The second part of her program opened with three Chopin numbers—a berceuse, an etude and a waltz. She played her Chopin with a sweet singing tone that was rather a surprise after her earlier endeavors, for it demonstrated unusual lyrical powers that one would not have suspected.

Mme. Ney is a great artist, whose surprising vigor is never employed at the expense of necessary subtleties and refinements of tone. She is a highly intelligent woman with a perfect feeling for the significance of her task. She is a deeply studied musician, with high scholarship in every gesture. Mme. Ney made her piano sound quite as impressive as the orchestra in full voice.

—Detroit News.

Mme. Ney Uses the Steinway Piano

1924

PRESS COMMENT

MME. NEY

is available for engagements

in this country

from

January 10th to May 1st, 1926

Mme. Ney Makes Records for
the Brunswick

Exclusive Management:

BECKHARD & MACFARLANE, Inc.

FISS BUILDING, NEW YORK

By special arrangement with Concert Direction Arthur Judson, Madame Ney is available for engagements with the New York String Quartet.

CHICAGO

Mme. Elly Ney is an artist of distinction. She has an individual viewpoint and possesses both the interpretative force and the technical skill to make it effective. The Beethoven had breadth and poetic feeling. There was a largeness in her conception that was in keeping with the music and seemed a spontaneous expression of her own thought.

—Chicago News.

PHILADELPHIA

The program included Bach, Brahms, Beethoven, Chopin, Liszt, MacDowell and Schubert. All were beautifully played, revealing Mme. Ney as one of the best pianists now on the concert stage. Her tone is of the greatest beauty and her readings, while extremely individual, still hold closely to best traditions of the masters.

—Philadelphia Ledger.

The intricate and varied selections chosen by Mme. Ney displayed to best advantage her diversity, her impeccable technique, her vigor matched by her delicacy of touch and her perfect understanding of the mood of the composers.

—Philadelphia North American.

PHILADELPHIA HAILS INTIMATE CONCERTS

Chamber Music Is Feature of
Events Demanding
Attention

By W. R. Murphy

PHILADELPHIA, April 4.—A week of interesting events opened with two concerts of special distinction recently. The London String Quartet provided the fortnightly afternoon program for the Chamber Music Association in the Bellevue-Stratford, and the Friends of Chamber Music presented a novel violin program in the evening at the New Century Club.

The Londoners substituted for the Flonzaleys, who were obliged to cancel on account of the illness of Alfred Pochon. Musicianship and a marvelous ensemble characterized the playing of a program which included the Beethoven Quartet in D, Op. 18, No. 3, the composer's first quartet, despite its opus number, the Nocturno of Borodin's Quartet, the romantic and lyrical A Major Quartet of Schumann and a fascinating arrangement of "Cherry Ripe" by Frank Bridge.

The fourth meeting of the Friends of Chamber Music made a feature of the "Kreutzer" Sonata and César Franck's Sonata. The novelty was a revival of Antonio Vivaldi's Concerto for three violins with piano accompaniment, which was played with spirit by Herman Weinberg, Aaron Goredetzky and A. Lipkin, with Edmond Vichnin at the piano. Messrs. Weinberg and Vichnin were ex-citants in the two sonatas.

Two beautiful concerts were given in the artist-teacher series in the concert room of the Curtis Institute. Berthe Bert was heard in a program that displayed her musicianly capacity as a piano soloist. Mme. Charles Cahier, who had earlier been heard to great advantage in a recital in the Academy Foyer, gave an unusual program which revealed all the richness of her fine contralto voice.

The Philadelphia Music Club gave its spring choral concert in the ballroom of the Bellevue-Stratford. Clarence K. Bawden conducted the chorus, which he has trained to the achievement of fine results, in a program that included Mrs. Beach's "Sea Fairies" and other numbers. The ensemble of harps, violins and cellos, led by Emma Roos, played excellently, and solos by Vera Murrav Covert, soprano, a member of the club, and Charles Long, bass, gave much pleasure.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

Oratorio Soloist Must Find Spiritual Essence of Score, Says Gould



Photo by Moffett, Chicago

Herbert Gould, Bass-Baritone

CHICAGO, April 4.—That the ordinary singer may easily fall short of the demands made by oratorio is claimed by Herbert Gould, bass-baritone, former member of the Chicago Opera, who has recently completed a tour in which many oratorio engagements were numbered.

"A special perception is the necessary equipment of a successful oratorio singer," holds Mr. Gould. "Oratorio is a separate branch of music. It requires all the vocal finesse needed on the recital platform, and for as precise a skill in ensemble as does opera. But above these considerations is the spiritual essence of oratorio. The soloist must be aware of the underlying meaning of the work in hand. Not alone is musical appreciation necessary, but a sympathetic understanding of the message contained in the text, plus the meaning of the music."

Among oratorios, Mr. Gould takes "Messiah" as the one completely religious work. "Elijah" heads the list of oratorical dramas in his opinion, and he distinguishes "The Creation" as amply typical of descriptive oratorio. According to his belief, any one singing in oratorio must differentiate among these varied types, and suit his work to each.

"One of the finest examples of oratorio singing is Arthur Middleton's work," says Mr. Gould. "I know personally that he approaches each engagement in as conscientious a spirit as he can summon. He even goes so far as to rehearse noted hymns before an appearance, in order to establish the proper mood of reverence and sublimity which gives authority to those singing sacred texts. There are other admirable examples of the oratorio soloist, but in my opinion Mr. Middleton's art has embodied

the highest and noblest qualities of the profession."

One of the most inspiring performances in which Mr. Gould has taken part was a performance of "Messiah" last December at Boulder College, Colo. There the chorus, conductor and soloists found themselves in a harmonious and earnest mood which worked advantageously for the distinction and sincerity of the performance as a whole. Incidentally, Mr. Gould has a word of defense for "Messiah," which he claims is not outworn by its constant repetitions, but which he loves to sing increasingly as he continues his career.

Mr. Gould has been chosen by the Apollo Club, with which he has appeared as soloist every year for some time, to take part in its forthcoming tour of the West. He will sing the bass solos in "Messiah," "Elijah" and in Bach's Mass.

SYMPHONY FOR LONG BEACH

Local Musicians Form New Ensemble—
Pavlova and Her Company Charm

LONG BEACH, CAL., April 4.—A symphony, composed of professional musicians, has been organized in Long Beach, with Leonard J. Walker as conductor and Carlton Wood as concertmaster. Other officers are: Hillyer Deuprey, secretary and treasurer; L. E. Conover, Jim Kelsey, Maurice Koehler, W. Sweetland and F. C. Greissinger, directors. There are sixty members in the organization.

An audience of 3000 filled the Municipal Auditorium for Anna Pavlova's ballet program with her company, under the management of L. D. Frey. Supported by a well balanced orchestra, the artist was acclaimed and responded to numerous curtain calls.

Ingwald Wicks, violinist, with Mrs. Wicks at the piano, gave a musical program, when Kathryn Coffield, director, presented Lothrop Stoddard, lecturer, as one of the events of the Seven Arts Society Course at the Ebell Club.

John Smallman, leader of the Los Angeles Oratorio Society, has been appointed conductor of the Bach Choir of Long Beach. Harry Girrard has been chosen leader of the newly organized Elks' Club of Long Beach. Franz Salbach is to lead the recently formed Mendelssohn Chorus.

The Woman's Music Study Club choral section was heard in an excellent program, led by L. D. Frey. Soloists were Amorita Fauver, pianist, and Dena Kray Stover, cornetist. Helen Cook Evans was accompanist. Mrs. O. G. Hinshaw, reader, was also heard. The club presented another program, entitled "A Musical Album," arranged by Mrs. C. C. Henry and Mrs. G. A. Riefsteck.

ALICE MAYNARD GRIGGS.

ALBANY, N. Y.—The Albany Community Chorus inaugurated a series of musical talks between choral numbers, at the Monday evening rehearsal, the first being given by Russell Carter, State supervisor of music and former leader of the chorus, on "Art Forms in Music." Illustrations were given by Gustav A. Wickert, Jr., baritone.



Elisabeth
Rothberg
SOPRANO
METROPOLITAN OPERA COMPANY

BRUNSWICK
RECORDS

Concert Management
ARTHUR JUDSON
Pisk Bldg.
New York

HARDMAN
PIANO

JOHN McCORMACK

EDWIN SCHNEIDER, Accompanist

MANAGEMENT
CHARLES L. WAGNER
D. F. MCSWEENEY
511 FIFTH AVENUE
NEW YORK
Steinway Piano

PROSCHOWSKY

Author of "THE WAY TO SING"
Published by C. O. Birchard & Co., Boston, Mass.
STUDIO: 74 Riverside Drive, New York
Telephone Endicott 0189

It is with a feeling of great satisfaction that I commend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "Bel-Canto."
Gratefully yours,

GALLI-CURCI



ROSA PONSELLE

Exclusive Management

National Concerts, Inc., 1451 Broadway, New York City
VICTOR RECORDS KNABE PIANO

GALLI-CURCI
Homer Samuel, Pianist
Victor Records
Manuel Berenguer, Artist
Steinway Piano

SCHIPA
Jose Echazky, Pianist
Victor Records
Mason & Hamlin Piano

LHEVINNE
Ampico Records
Chickering Piano

SEDANO
Steinway Piano

TIBBETT

Management
Evans & Satter
527 Fifth Ave
New York



AS LORIS IN FEDORA

AT THE OUTSET of his career it was apparent that TOKATYAN was most fortunately endowed in the matter of voice, inherent singing talent, and a flair for the operatic stage.

Warmth of tone and a technique in which certainty and ease were conspicuous prompted experts to predict for him a splendid future.

When this young tenor was first heard in opera in this country he attracted rather special attention. Then came his opportunity with the New York Metropolitan Opera Company, which he improved steadily.

Henry T. Finck, during his final service as music reviewer for the New York Evening Post, wrote of Tokatyan: "Keep an eye on him." That was in 1923. The TOKATYAN of today is a more mature artist . . . as is evidenced by the use of his voice, its increased firmness, its growing color and appeal.

Music chroniclers for the daily press of New York, Chicago and Philadelphia have expressed themselves, often, concerning the accomplishments of this young tenor. And it has been, generally, a highly approving expression of expert opinion.



AS FENTON IN FALSTAFF

TOKATYAN



AS CORENTINO IN DINORAH

DURING the season now approaching its close ARMAND TOKATYAN has appeared at the New York Metropolitan Opera House in the leading tenor roles of the following operas: Boris Godunoff, Thais, Cavalleria Rusticana, Falstaff, Faust, Fedora, Dinorah, and Lucia di Lammermoor. Such a record is sufficient indication of the range of the tenor's versatility and vocal and dramatic resources.

COMMENTS OF THE PRESS

The New York Post (ERNEST NEWMAN), January 23, 1925.

"Mr. TOKATYAN was a most amusing Corentino (Dinorah), always bringing a new touch of comedy into the scene, yet NEVER EXAGGERATING, and NEVER LETTING HIS RUSTIC NONSENSE GET IN THE WAY OF THE MAIN ACTION."

The New York Evening World.

"ARMAND TOKATYAN, tenor, was FENTON and sang ADMIRABLY."

The New York American, January 2, 1925.

"ARMAND TOKATYAN as LORIS in Fedora was an ARDENT and impressive lover."

The New York Evening World, January 23, 1925.

"Mr. TOKATYAN as the half-wit (Corentino in Dinorah) gave a SPLENDID PERFORMANCE."

The Bulletin (Philadelphia), February 4, 1925.

"Mr. TOKATYAN emphasized the favorable impression made last year appearance, HIS TRUE TENOR RESONANCE AND PLEASING, SYMPATHETIC QUALITY."

Concert Season 1925-1926 Now Being Booked
EXCLUSIVE MANAGEMENT: R. E. JOHNSTON

1451 Broadway, New York City

HARDMAN PIANO USED

Two-Year World Tour Commencing in Britain Is Booked for Heifetz



Jascha Heifetz, Violinist (Right), and His Accompanist, Isidor Achron

An extended tour of violin recitals, covering nearly the civilized world and lasting about two years, is the latest entry in Jascha Heifetz's route book.

Mr. Heifetz will sail on May 9, delaying his departure for a few days in order to secure his American citizenship, and is scheduled to open his engagements abroad with concerts in England and France. In the autumn he will start on a tour of Britain, next traveling to Germany and Scandinavia, countries in which he has not appeared since he was fourteen years old. The first three months of 1926 will be spent in France, Italy and Spain, after which Mr. Heifetz will make his debut in Northern Africa, Japan, China, India, Australia and New Zealand are places mentioned for further visits.

Although Mr. Heifetz has given his temporary farewell recital in New York, he will fulfill several engagements in other United States cities before leaving this country.

Maria Kurenko to Make American Debut with Los Angeles Opera Company

Maria Kurenko, Russian soprano, whose American tour scheduled for this season had to be postponed on account of illness, will make her American debut with the Los Angeles Grand Opera Association in the fall. The singer will arrive in this country in September, coming from Russia by the recently restored Trans-Siberian Railway and across the Pacific by boat. Arrangements for her appearance were made by Merle Armitage with the Wolfsohn Bureau, which will direct her first American tour. Engagements have already been booked in Chicago, Detroit, Boston, New York, Philadelphia and many other cities.

Cecilia Hansen to Play Abroad

Cecilia Hansen, violinist, and Boris Zakharoff, her husband and accompanist, sailed for Europe on the Homeric on April 3. Miss Hansen will make a number of appearances in concert abroad, including an engagement as soloist with Koussevitzky and his Paris Orchestra in the Paris Opéra some time in May. She will give two recitals in Paris in the Salle Gaveau and will probably make her London debut. After these engagements Miss Hansen will spend most of the summer in Germany with her relatives.

Boy Pianist to Give Recital

Sascha Helman, pianist, who was born in Vilna, Russia, in 1912, will give a recital in Aeolian Hall on the afternoon of April 19. The young pianist has been heard with success in many European centers, and on this occasion he will play Bach's Chromatic Fantasia, Liszt's "Gnomes Reigen," Chopin's Scherzo in B Minor and works by Liadoff, Gluck-Brahms and Scarlatti-Tausig.

San Francisco Announces Wolfsohn Subscription Series

The Elwyn Concert Bureau, Western representatives of the Wolfsohn Musical Bureau, has announced a Wolfsohn series of ten subscription concerts to be

given on Thursday evenings in Exposition Auditorium, San Francisco. The artists to appear in this course are Josef Hofmann, Edward Johnson, Margaret Matzenauer, Hulda Lashanska, Felix Salmond, Tamar Karsavina and her ballet with Pierre Vladimiroff, Maria Kurenko, Vicente Ballester, Toscha Seidel, Olga Samaroff and the London String Quartet.

EVA GAUTHIER SAILS

Singer Will Make First Concert Tour of Europe in Several Years

Eva Gauthier sailed on the Aquitania on April 8 for her first European concert tour in several years. Miss Gauthier is scheduled for several concerts in London and Paris and has been invited to make a tour of Germany. She is planning to go to Venice for the Modern Music Composers' Congress in the first week of September. One of the works which will be presented at this Congress will be the "Korean" Suite by Henry Eickheim, which is one of the three works chosen from the American representatives. It is dedicated to Miss Gauthier and was sung by her in New York on its first public hearing. Miss Gauthier has just completed an exceptionally successful season. She opened her concert season in Montclair, N. J., on Oct. 25 and gave her annual New York concert on Oct. 30. She then toured the Eastern States, appearing in Wellesley, Mass., Cincinnati and other cities before proceeding to the Pacific Coast. Miss Gauthier again scored a great success in California, where she spent the month of December and part of January giving concerts. She went to Palm Beach in February, giving recitals in Florida.

Paul Franck Heard in Organ Recital

Paul Franck, organist and grand-nephew of César Franck, gave a short organ recital in the Town Hall on the evening of March 27. Mr. Franck played Bach's D Minor Toccata and Fugue in an original and unorthodox manner, with phrases distinctly separated and subtly shaded, but with some loss in dignity, continuity and power. Saint-Saëns' "Elegie" afforded an opportunity for stop registration, including the use of the chimes. His own Chorale sounded somewhat cloudy, but might prove more interesting on a second hearing. On the whole, Mr. Franck proffered playing that suggested greater possibilities than were disclosed on this occasion and an opportunity will be welcomed to hear him under better conditions next fall. G. F. B.

Maria Ivogün Sails for Europe

Maria Ivogün, coloratura soprano, sailed for Europe on April 3 on the Homeric to fulfill European operatic and concert engagements. Miss Ivogün has given many concerts in America since her arrival late in December. She has sung in Chicago, Des Moines, New York, St. Paul, Lynchburg, Va., Cleveland, Princeton, Indianapolis and other cities. Besides these appearances, Miss Ivogün made her second tour of the Pacific Coast, singing in San Francisco, Los Angeles, Bakersfield, Seattle, Portland, Long Beach and Reno. Miss Ivogün bade farewell to America via WJZ broadcasting station, singing from her suite on the Homeric.

Edward Johnson and Joan Ruth to Sing Opera Excerpts on Tour

Edward Johnson, tenor of the Metropolitan, and Joan Ruth, soprano of the same company, will make a coast-to-coast tour in a program of operatic excerpts, with lights, scenery and costumes, next season. Mr. Johnson will present acts from three of the operas, the Garden Scene from "Rigoletto," the first act of "Bohème" and the balcony scene from "Roméo et Juliette." The tour will begin the middle of February, 1926.

Albert Spalding to Tour Europe in Fall

Albert Spalding will spend the first part of next season in Europe, where he has already been booked for a number of engagements. He will remain abroad until next December, but will spend this summer in America, fulfilling a number of engagements.

Mildred Seeba in Montreal

Mildred Seeba, soprano, appeared in Montreal on March 18, in concert with orchestra under the auspices of the music club of that city.

Wolfsohn Musical Bureau Inc.

Shows the Way

Courses for 1925-1926

In Boston, New York, Philadelphia,
Washington, Chicago, Los Angeles,
Akron, San Francisco and Portland

WHY NOT HAVE A COURSE IN YOUR CITY?

Artists Now Booking For 1925-1926

Sopranos:

Inez Barbour
Lucrezia Bori
Bertha Farnier
Mabel Garrison
Eva Gauthier
Maria Ivogün
Maria Kurenko
Hulda Lashanska
Mary Lewis
Elisabeth Rethberg
Joan Ruth
Mildred Seeba
Louise Homer Stires

Tenors:

Mario Chamlee
Charles Hackett
Edward Johnson
Allen McQuhae

Cellist:

Felix Salmond

Contraltos:

Merle Alcock
Louise Homer
Margaret Matzenauer
Marion Telva
Kathryn Meisle

Pianists:

Alexander Brailowsky
Dai Buell
Josef Hofmann
Benno Moiseiwitsch
Nikolai Orloff
John Powell
Moriz Rosenthal
Olga Samaroff
Harold Samuel

Baritones:

Vincente Ballester
Reinold Werrenrath
Clarence Whitehill

Violinists:

Jascha Heifetz
Cecilia Hansen
Toscha Seidel
Albert Spalding
Eduard Zathureczky

Harpist:

Salvatore De Stefano

Special Attractions:

THAMAR KARSAVINA, Premiere Danseuse
AND HER BALLET

THE LONDON STRING QUARTET

"S" TRIO { FELIX SALMOND
TOSCHA SEIDEL
HAROLD SAMUEL

For terms, dates, and other information apply to

The Wolfsohn Musical Bureau, Inc.

Fisk Building

250 West 57th Street

New York



ERNA RUBINSTEIN

"Wizard of the Bow"

Portland, Ore., News

Plays with the New York Philharmonic Orchestra

and Makes the Following Impression:

"Always a brilliant and confident musician, she played with the dash and vigor that one associates with artists of much greater maturity. Her reading of Mendelssohn's Concerto was technically dazzling. She was enthusiastically applauded."—*New York American*, Jan. 5, 1925.

"Her tone had beauty and she threw off the technical difficulties of the music with ease. Her intonation was good and her trills were excellent."—*New York Sun*, March 9, 1925.

"The maturity of this young violinist's playing belies her youthful looks, for not only did she attack the technical difficulties with fine confidence, but she succeeded in bringing out the vigor and nobility inherent in the work."—*New York World*, March 9, 1925.

And from the Pacific Coast these reports:

"Amazing, stupendous, astounding technique that sets one marveling."—*Portland Oregonian*, Feb. 2, 1925.

"Her genius is of a rare order."—*San Francisco Bulletin*, Jan. 24, 1925.

"She wove a spell around her audience."—*Los Angeles Record*, Jan. 30, 1925.

"A very few number of famous violinists can equal her genius."—*Portland News*, Feb. 3, 1925.

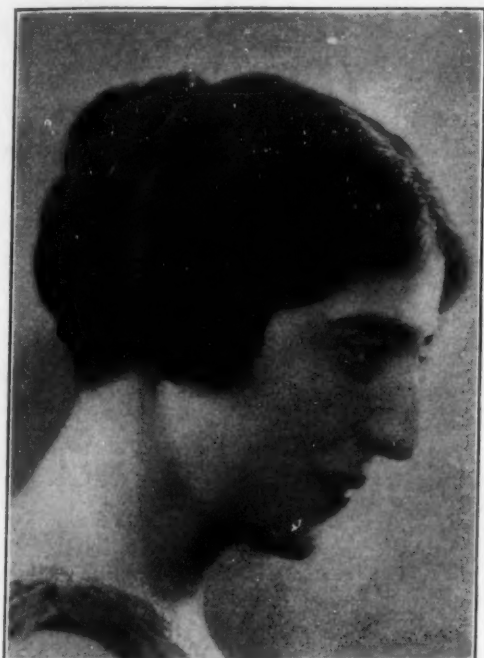
Available Season 1925-26 from January 1st to March 15th

Exclusive Management

DANIEL MAYER

STEINWAY PIANO

Aeolian Hall, New York



Within Memory
No Rising Singer Has Disclosed Such Diver-
sity and Sustained Such Evenness of Ability
as

GIANNINI

—Boston Transcript, March 16, 1925

**SHE HEADS THE LIST OF AMERI-
 CAN SINGERS TO-DAY AND IS
 BOUND TO LAY THE WORLD AT
 HER FEET.**

Minneapolis Journal
 Nov. 4, 1924

**SHE HAS IT IN HER POWER TO
 BECOME THE GREATEST SO-
 PRANO OF HER GENERATION.**

Boston Globe
 March 16, 1925

**NOT FOR SOME TIME HAS SUCH
 ENTHUSIASM ATTENDED THE
 FIRST SINGING OF ANY ARTIST
 IN PITTSBURGH.**

Pittsburgh Press
 Dec. 12, 1924

Exclusive Management
DANIEL MAYER
 Aeolian Hall
 New York

**STEINWAY PIANO
 VICTOR RECORDS**

Excerpts from Reviews of Recent Concert and Operatic Appearances

FLORENCE

MACBETH

LEADING COLORATURA
SOPRANO

CHICAGO CIVIC OPERA
COMPANY



Again
Re-engaged

Again
Re-engaged

Apeda Photo

ROCHESTER, N. Y.

"An evening of music such as is rarely the privilege of the concert going public to listen to."—Bertha Kannewisher in the *Evening Journal*, Jan 16th, 1925.

GRAND RAPIDS, MICH.

"Her voice is fundamentally beautiful and musical; her vocalization so flexible and sparkling that her rippling scales are like the passage work on a violin."—in the *Grand Rapids Press*, Jan. 29th, 1925.

MIAMI, FLA.

"The best solo concert ever heard in the city."—P. W. in the *Daily News*, Feb. 25th, 1925.

VICKSBURG, MISS.

"The concert will be remembered a long, long time by those who were enthralled by the exquisite music, so faultlessly sung."—in the *Vicksburg Post*, March 4th, 1925.

CINCINNATI, OHIO

"She electrified all within her hearing."—W. Smith Goldenburg in the *Enquirer*, March 12th, 1925.

MILWAUKEE, WISC.

"One of the finest coloratura singers in the world."—C. Pannill Mead in the *Sentinel*, March 16th, 1925.

Management: **FLORENCE MACBETH, Inc.**, 606 West 116th St., New York City

WASHINGTON HEARS DAWES COMPOSITIONS

Brilliant Promenade Concert
Given by Many Artists—
Cortot in Recital

By Dorothy De Muth Watson

WASHINGTON, D. C., April 4.—Milan Lusk, violinist, impersonating Paganini, played two works by Vice-President Dawes, Melody in A and "Lady Hamilton" Waltz, in the first of a series of "Promenade" concerts under the direction of the International Council of Women, given, with Mrs. David Allen Campbell as chairman and manager, in the Mayflower Hotel on March 16. Mildred Kolb Schultze, as accompanist for Mr. Lusk, was called upon at the last minute to read the works from manuscript.

Nora Fauchaud, lyric soprano, in a quaint Norwegian costume, sang folk-songs of that nation. Jerome Uhl, baritone, sang with ringing volume, "A Night in Paris," by Henry Hadley, for the first time in public. Paula Hemminghaus, contralto, impersonated Mme. Schumann Heink. Elsie Theide Moulán dramatically impersonated phases in the life of a peasant girl of Russia. Eleanor Starke Stanley was the accompanist.

The "Choir Invisible" opened the program, under Otto Torney Simon, singing "Sunrise," by Thayer, and a chorus from Wagner's "Meistersinger."

In the same concert Carolyn Wells Bassett, composer and coloratura soprano, impersonated Adelina Patti, and gave songs associated with that diva, including the "Shadow Song" from "Dinorah." James Stanley, baritone, as the Pilgrim from the Mayflower, sang Kaun's "My Native Land" splendidly.

Alfred Cortot, pianist, was presented in recital on Thursday afternoon, March 19, in the National Theater, before a well-filled house. Mr. Cortot included in his list Moussorgsky's "Tableaux d'une Exposition," which he played with masterful art. Other numbers given were twelve Chopin Etudes and De-

bussy's "Children's Corner." T. Arthur Smith, Inc., managed the concert.

The Washington Choral Society, with Charles Wengert conducting, sang the "Stabat Mater" of Rossini at the Central High School on March 17. The quartet, composed of Florence Sindell, soprano; Thelma Smith, contralto; William Raymond, tenor, and John L. Morville, bass, sang well.

Helen Corbin Heinl, pianist; Emma Prall Knorr and Gretchen Hood, soprano, gave a delightful program of MacDowell music, including personal reminiscences of the composer, at the Arts Club on March 19. Mrs. Heinl and Mrs. Knorr were both pupils of Mr. MacDowell.



DIRECTION:
JEAN WISWELL
250 WEST 57th STREET
NEW YORK CITY

DENVER CIVIC SYMPHONY IN HONEGGER'S "PACIFIC"

Ambitious Program Given by Players
Under Tureman—Opera Series by
San Carlo Singers

DENVER, April 4.—In its fifth subscription concert of the present season, the Denver Civic Symphony gave as the novelty of the program Arthur Honegger's "Pacific 231," the symphonic engine that has invaded orchestral territory in several American cities of late. Amusement seemed the general reaction of the audience to the dissonant work.

In striking contrast to this polytonal

music were excerpts from Mendelssohn's "Midsummer Night's Dream," Massenet's placid "The Last Sleep of the Virgin" for string orchestra; Rimsky-Korsakoff's Suite from "The Snow Maiden" and Sibelius' "Finlandia."

The orchestra's progress under Mr. Tureman's painstaking leadership was happily revealed in this program—particularly in the Mendelssohn and Sibelius numbers. The performance of "Finlandia" was perhaps the most finished yet heard from the thriving student orchestra, and would have been creditable to an orchestra of professional reputation.

J. C. WILCOX.

"Shared honors with Gigli"

New York Evening Post

BEATRICE MACK

Carnegie Hall, New York, March 30.

Symphony Hall, Boston, March 6

"Her fresh and limpid soprano, soundly trained and used with intelligence and taste, was heard with pleasure in music of various styles and periods. A very large audience waxed enthusiastic." PITTS SANBORN, NEW YORK TELEGRAM AND MAIL, March 31, 1925

"... sang well with a tone of ample volume and smoothness, produced with apparent ease and agreeable freshness." NEW YORK HERALD TRIBUNE, March 31, 1925

"Her singing had a naturalness and a charm that were captivating." NEW YORK EVENING WORLD, March 31, 1925

"Her voice is true and sweet, she has a pleasing personality and sings with plenty of expression." NEW YORK EVENING POST, March 31, 1925

"She has an exquisitely fresh, high soprano voice, a very considerable dash of authentic temperament for her age (she is still in her early twenties), a taking stage presence and a very well grounded technic. She mastered the varying moods of her songs last night with a great deal of assurance and aptness. She gives promise of becoming a decidedly interesting singer." IRVING WEILL, NEW YORK JOURNAL, March 31, 1925

"Miss Mack has a coloratura voice of excellent quality. She was at her best in the difficult aria of Ophelia from Thomas' 'Hamlet' in which she showed great dramatic ability. She caught the varying moods of her group of songs." BOSTON TRAVELER, March 9, 1925

"Miss Mack's voice, a light soprano of considerable sweetness and flexibility, proved ingratiating. She sang effectively and the audience obviously liked her singing. ... She deserves a chance to shine in grand opera." PENFIELD ROBERTS, BOSTON GLOBE, March 9, 1925

HENRY G. WEBER

Conductor, Chicago Civic Opera Company

Chicago, Boston, Washington, D. C., Pittsburgh, Cleveland and Milwaukee unanimous in their praise of Mr. Weber's work as Conductor.

Mr. Weber, the youthful conductor, had much to do with the success. Stirring music, music of climax and of sharp rhythm, like the march and the finale of the second act, he appeared to find most to his taste; he made it stirring. In music purely an accompaniment he showed a nice discretion. Mr. Weber proved himself a conductor of ability and, still more, of promisingly hopeful talent.—*Boston Herald*, January 30, 1925.

Mr. Weber, a young Chicagoan of some experience in German opera houses, indicated a most promising talent for conducting. It must be set down to his credit that he was obviously master of the score and that he obtained excellent effects in the Venusberg music and in the march and choruses of the second act.—*Boston Christian Science Monitor*, January 30, 1925.

Weber's conducting was even, finished and responsible for the Chicago company has displayed. Stunning was the "Pilgrim's Chorus," with its off-stage effects.—*Pittsburgh Press*, February 18, 1925.

The opera was conducted by Henry G. Weber, only twenty-three years old. It was remarkable to see this youth conducting a score which tries men much older and more experienced. So far as this writer knows, Mr. Weber is the youngest conductor of grand opera.—*Boston American*, January 30, 1925.

Mr. Weber is an excellent conductor, with good control of his orchestra and musical ideas as to what to do with it. He is so young that there is a reasonable chance that his skill may in time become even



more notable, placing him in the first rank of orchestral conductors.—*Boston Globe*, January 30, 1925.

For further feature last evening's "Tannhauser," introduced to us, in the person of Henry G. Weber, a youthful American conductor who was plainly born

to the baton. On the whole, Mr. Weber read Wagner's score with understanding and authority, and with an enkindling enthusiasm.—*Boston Post*, January 30, 1925.

Chicago introduced a new conductor in young Henry G. Weber, and too much cannot be said for his native talent. He led easily and with great authority, and he was just as fine an accompanying conductor as he was in his preludes and interludes. The orchestra gave him immediate response.—*Pittsburgh Sun*, February 18, 1925.

A special word must be said of Henry G. Weber, conductor. He gave the score verve and sureness and he brought forth a mighty climax when one was desired. The orchestra responded brilliantly, and all in all it was the best "Tannhauser" we have ever seen and heard.—*Pittsburgh Post*, February 18, 1925.

Henry G. Weber, youthful conductor of orchestra and cast, deserves special credit for the fine finish of his work and the nicety of balance between vocal and instrumental production.—*Washington Evening Star*, February 10, 1925.

A great deal of the credit goes to Henry Weber, 23-year-old conductor, who managed to achieve truly symphonic effects with the orchestra, and read the score devotedly, as if each note was dear to him.—*Cleveland Times*, February 23, 1925.

Mr. Weber, 23 years old, displays a depth of reading beyond his years. He is a master of climax and sharp rhythm.—*Cleveland Plain Dealer*, February 23, 1925.

Mr. Weber Has Been Re-engaged for Season 1925-1926
Auditorium Theatre, Chicago

MUSICAL AMERICA

Edited by MILTON WEIL

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY, Publishers.
MILTON WEIL, President and Treasurer; DELBERT L. LOOMIS, Vice-President; JOHN F. MAJESKI, Assistant Treasurer; LEOPOLD LEVY, Secretary.
 Address, 501 Fifth Avenue, New York

MILTON WEIL - - - Editor
ALFRED HUMAN, Managing Editor
OSCAR THOMPSON, Associate Editor

CHICAGO OFFICE: Suite 2114 Straus Bldg., Michigan Ave. at Jackson Blvd. Telephone Harrison 4383. Margie A. McLeod, Business Manager; Eugene Stinson, Editorial Manager.
BOSTON OFFICE: Room 1011, 120 Boylston Street. Telephone 570 Beach. Wm. J. Parker, Manager; Henry Levine, Correspondent.

CINCINNATI: Philip Werthner, 2371 Kemper Lane, Walnut Hills.
CLEVELAND: Florence M. Barhyte, 2100 Stearns Rd.
PHILADELPHIA: H. T. Craven and W. R. Murphy, care Philadelphia "Evening Ledger." Correspondents.
ST. LOUIS, MO.: Herbert W. Cost, 5533A Cabanne Ave. Phone Forest 6656.

DETROIT, MICH.: Mabel J. McDonough Furney, 170 Elmhurst Ave.

BALTIMORE, MD.: Franz C. Bornschein, 708 E. 20th St.

MILWAUKEE, WIS.: C. O. Skinrood, "The Journal."

MINNEAPOLIS, MINN.: H. K. Zuppinger, 828 McKnight Bldg.

ST. PAUL, MINN.: Mrs. Warren Briggs, 117 Mackubin St.

KANSAS CITY, MO.: Blanche Lederman, The Geha, 608 East Armour Blvd. (After March 30th.)

KANSAS CITY, KANS.: Frederick A. Cooke, 1002 Central Ave.

PITTSBURGH, PA.: William E. Benswanger, 908 Di-nond Bank Bldg.

SAN FRANCISCO: Charles A. Quitow, 171 20th Ave.

LOS ANGELES, CAL.: Bruno D. Ussher, Los Angeles Evening Express.

SEATTLE, WASH.: David Scheetz Craig, 527 Lumber Exchange Bldg.

WASHINGTON, D. C.: Mrs. Dorothy DeMuth Watson, 1112 Fairmont St.

BROOKLYN: Arthur F. Allie, 226 Henry St.

HAVANA, CUBA: Caridad Benitez, B no. 250 altos, Vedado.

BUENOS AIRES: Señora Josephine Cano de Piazzini, 316 Piedras.

LONDON: Musical News Syndicate, 24 Berners St., W. 1.

PARIS: "Le Courrier Musical," 32 Rue Tronchet.

BERLIN: Dr. Hugo Bryk, Business Representative, Dorotheen Str. 32, Berlin, N. W. 7.

DELBERT L. LOOMIS, - General Manager
JOHN F. MAJESKI - Business Manager
MAURICE B. SWAAB, Advertising Manager

Telephone 0820, 0821, 0822, 0823 Murray Hill
 (Private Branch Exchange Connecting All Departments.)
 Cable Address "MEAMER."

SUBSCRIPTION RATES (Including Postage)

For the United States, per annum.....	\$4.00
For Canada.....	5.00
For all other foreign countries.....	5.00
Price per copy.....	.15
In foreign countries.....	.15

All the material in these columns is protected by copyright, but any publication may reproduce any part therefrom without further permission, providing proper credit is given to MUSICAL AMERICA.

NEW YORK, APRIL 11, 1925

MEETING THE PAY INCREASES GIVEN NEW YORK'S ORCHESTRAS

NEW YORK'S orchestras are turning another page in their book of progress. With the coming of the new season in the fall, the men who make up the historic symphonic ensembles of the metropolis will receive a substantial increase in pay, and this will require various readjustments in administration and in matters of public and private support.

The pay increase was fully deserved and represents sound policy. MUSICAL AMERICA has contended from the time the issue first arose that the men should be given adequate remuneration and that the orchestras, if necessary, should meet the situation by an increase in the price of tickets. The managements of the New York Symphony and the Philharmonic are to be commended for facing the problem in a clear-headed and public spirited way, and it is gratifying to note how amicable and considerate on both sides negotiations have been.

The Philharmonic, to meet the very considerable increase, has decided on a slight advance in the price of seats, in conformity with the position taken by MUSICAL AMERICA that subscribers can very well afford to pay a little more. The difficulty a non-subscriber has in attempting to get tickets for Philharmonic concerts is proof sufficient that their drawing power justifies such an advance. While it is desirable that the cheaper seats be kept at as low a figure as possible for the sake of music students and other of small means, there is no doubting that the bulk of those who occupy the choice positions on the first floor and in the boxes can meet an increase without hardship.

The New York Symphony will not increase prices, due to the generosity of its backers, particularly Henry Harkness Flagler. As must again be emphasized, it is not to be expected that the great orchestras will pay their own way from their re-

ceipts. Without the Government and municipal subventions common abroad, private benefactors must be depended upon to meet deficits. Mr. Harkness and his associates have very magnanimously decided to take care of the increased outlay due to the pay advances, without calling on subscribers to share with them.

The announcement of the Symphony management that tickets to the Sunday concerts will be cheaper, is another gratifying development. This step has been made possible by acquirement of a larger auditorium for these concerts, with the result that nearly three times as many persons can hear the Sunday programs.

The situation, hence, is being met in three ways, all of them logical and representing good policy. The increase in the price of tickets, in the first instance, should create scarcely a ripple among subscribers, yet yield the musicians their due. The generosity of the backers, in the second instance, is a heartening example of private action for the public good; and the decision to use a larger auditorium as a means of cutting prices for the Sunday series is a signpost pointing a way for other symphonic organizations, as they build up their popular following.

PHILADELPHIA ORCHESTRA PASSES TWENTY-FIFTH MILESTONE

THE PHILADELPHIA ORCHESTRA is twenty-five years old, and recently celebrated its birthday anniversary at a special concert, for which the program was almost the same as the first, given in March, 1900.

Compared with the New York Philharmonic, the New York Symphony, and the Boston Symphony, the Philadelphia Orchestra is a young organization. The eldest of these, the Philharmonic, is completing its eighty-third season, the Damrosch forces their forty-seventh, and the Bostonians their forty-fourth.

But as twenty-five, for a man, is an age when he has attained his full physical growth and is perhaps at his peak in vitality, enthusiasm and adventurous spirit, so the Philadelphians, as an orchestra, are in their golden prime, a marvel not only among the symphonic ensembles of America, but of those of the world over.

Because of its relative recent start, the Philadelphia Orchestra has had less of alien influence in the shaping of its career than the older organizations. It came upon the scene after America's music had largely been emancipated from the control of European ideas. Conductors, it is true, continued to be almost entirely foreign born, if not always of foreign-acquired fame. Players coming from various lands and including among their number not a few full-fledged Americans, were fused in ensembles which ceased to be dominated by some one alien element, as did the Germanic organizations of earlier days.

The World War completed the transition through which all the chief orchestras passed, some affected much more than others, but all to some extent. With the older organizations this implied some severance, or at least some compromise, with the traditions of their past.

The traditions of the Philadelphians are in the making. They are traditions which are fastening the eyes of the world's musicians on America. They are traditions that are freighted with high hopes for orchestras struggling for success in other American cities. Among symphonic organizations there is no more remarkable instance of attainment of the heights, after relatively humble beginnings, than that presented by the Philadelphians in a single generation.

The Quaker City orchestra came into the field when the New York and Boston organizations were firmly established. The first few years of the new ensemble were much like those of any other raw orchestra. No illustrious virtuoso of the bâton was imported to give it a fictitious prestige based on an individual's fame. Save for a small number of "guest" events, the orchestra has had but three conductors, Fritz Scheel, Karl Pohlig and Leopold Stokowski, and all of its progress has been made under them.

No one of these names was one to conjure with, at the time these men took up the bâton. If Mr. Stokowski is internationally famous today, that fame has been built, along with the fame of the orchestra, through his labors and achievements in the thirteen years he has held the Philadelphia post.

The record is a truly inspiring one, and this cele-

bration of the full-blooded majority into which the once youthful orchestra now has come is one in which all America well may join, applauding the progressive spirit and the high abilities that have made the Philadelphia Orchestra the great American institution it is.

Personalities



Artist Visits Composer in Far West

On a recent concert tour to California, Daisy Jean (left) paid a visit to her friend, Anita M. Baldwin, composer, at the latter's beautiful estate, Santa Anita Rancho, near Pasadena. Miss Jean, who shows remarkable versatility by appearing as 'cellist, harpist and soprano in her recitals, found much to interest her in the Far Western home. Mrs. Baldwin, who composed the incidental score for the play "Omar, the Tent-maker," in which Guy Bates Post appeared several years ago, is also a prolific writer of songs.

Bonnet—Dr. William C. Carl of the Guilman Organ School has received word that Joseph Bonnet, French organist, has moved into a new house on the Boulevard Exelmans, Paris, which he recently purchased. M. Bonnet commissioned the builders, Cavaillè-Coll, to prepare an organ for him, which has now been placed in his music room, where he is surrounded by a large class.

Taucher—A cablegram of sympathy from the Burgomaster of Nuremberg, his home city, was among the messages received by Curt Taucher, tenor of the Metropolitan, following his plunge through an open trap door on the stage in a "Siegfried" performance. Mr. Taucher, who has recovered quickly from the injuries received, made his reappearance at the Metropolitan in "Meistersinger" on the afternoon of April 2.

Hecht—Elias Hecht, of the San Francisco Chamber Music Society, finds his chief delight, outside of his musical activities, in fishing and cooking. During his studies in Paris he learned the culinary art. He likes nothing better than to invite his friends to his studio, where he prepares them for feasts, the cooking of which he personally superintends, to their unfeigned delight. As fisherman, Mr. Hecht has an enviable reputation for his catches, and specializes in the large rainbow trout with which California abounds.

Peterson—The charms of old Madeira—not the vinous, but the lacey variety—appeal to many feminine artists. A lace collar which took three years to make, and which has been estimated by various connoisseurs to be worth several thousand dollars, is one of the possessions of May Peterson, soprano. The collar was a gift to the singer from its maker, Susan Van Valkenberg, of Oshkosh, Wis., and is a duplicate of one presented to Queen Victoria by the designer, who is one of the few living women who served as nurses during the Civil War, and is still active at the age of eighty-seven. The collar has been shown publicly in various art exhibitions, and was worn by the singer with her wedding gown at the time of her marriage to Col. Ernest Thompson last year.

Gordon—It is not generally known that Ney Gordon, Canadian "flying-wing" athlete, is the brother of Jeanne Gordon, contralto of the Metropolitan Opera. Both come naturally by their love of the great outdoors and sports, for their forebears were pioneering, hardy folk. One great-great-grandfather, a Highlander, was an early settler in Ontario. Ney Gordon is the youngest "crack" athlete at McGill University. As for his operatic sister, on days when she isn't singing and can run out from New York to the neighboring country—and even when she must remain in town—she sets a daily "stint" for herself. Miss Gordon dons a comfortable plaited skirt, a slip-over sweater, a tam o'shanter and walking boots, and hikes about ten miles.

Hutcheson—Among the artists who have "arrived," Ernest Hutcheson has a message of cheer for the aspirant. "When you get discouraged—and everyone does more or less," advises Mr. Hutcheson, "repeat these words of Disraeli, 'A human being with a settled purpose in life must accomplish that purpose, and nothing can resist a will which stakes even existence upon fulfillment.'" The pianist believes such sayings are a tonic for discouragement, and he reminds one that Disraeli demonstrated their truth in his own life. The latter was jeered by the entire House of Commons when he made his first speech, but the time soon came when all recognized in him one of England's golden-tongued orators. "Another thing to remember," says the pianist, "is that there is only one person in the world who can discourage you, and that is yourself."

Point and Counterpoint

By Cantus Firmus, Jr.

Musical Bath Fixtures



EARTHS of native opera seem to affect the British lyric stage just as keenly as the American. To be sure, no end of our composers have an opus ready in their brief cases, waiting only the O. K. of Mr. Gatti-Casazza in New York, or Mr. Johnson in Chicago, to blossom forth in the most anachronistic operatic costuming. In England, Dame Ethel Smyth, Holst and Boughton seem to be keeping the operatic fires burning.

Yet C. J. A. in the *London Daily News* recently made some excruciating suggestions for a bathroom opera, which intense form, we suppose, will succeed the era of boudoir farces. He proceeds as follows:

"Where is British opera?" asks a contemporary. Speaking generally, I don't know. Speaking more particularly, I can tell you where one British opera is, because I've just written it. Presently I shall get it translated into Italian so that German vocalists can perform it. I can't give you a full description of it, which is a pity because (as you will see when you have finished) it is unique. Here are a few extracts from the program.

"THE PLUMBER'S MATE. A Slow Motion Opera in Three Acts, by C. J. A. Libretto by C. J. A. Music by C. J. A. Ditto Lighting, Scenery, Carpentry and Window-cleaning.

"While the plumber is on the stage the curtain will be lowered for a few seconds every five minutes to show the passage of two hours.

"Hammer in Act 2 by Messrs. Nail. Bath in Act 1 by Messrs. I Wash, Ltd. Gowns by The Third Hand Clothing Company."

"A Life on the Bounding Deep"

THE plot is original. "In Act 1 the householder finds that the bathroom tap is leaking and calls in the plumber (Recit, 'What is that noise,' and Aria 'I hear you calling me'). In Act 2 the plumber arrives and finds that he will need his mate. He 'phones him (Duet, 'Hello, Hello'). For the rest of the act he waits for him. In Act 3 the mate 'phones to say he couldn't find the house (Aria, 'I passed by your window'). In an exciting and dramatic finale the householder states that the tap was not leaking at all, but had not been properly turned off.

"There are one or two items I must mention. For instance, there is the exquisite falsetto solo sung by the householder in his bath accompanied by hot water tap's pizzicato. Then I am very proud of the double chorus of neighbours, 'Have you heard?' Yes, but do you know? . . . The accompaniment is played on fifteen tea cups and a milk jug.

"About the title. A friend to whom I have shown the thing objects that the plumber's mate doesn't appear. That is true, but all the same he is the principal character, because if he had appeared there wouldn't have been an opera. Perhaps it is a pity that he didn't appear!"

For a Mere Song

THE genial and enterprising managers of Amelita Galli-Curci, Lawrence Evans and "Jack" Salter, admit that they had quite a jolt last week, when the following telegram breezed in from the Middle West:

MAY BE ABLE TO ARRANGE ENTIRE SUMMER AT LARGE LOOP CHICAGO THEATER FOR Mlle. GALLI-CURCI TWO PERFORMANCES DAILY SEVEN DAY WEEK NOT OVER ONE SONG NECESSARY EACH PERFORMANCE IF INTERESTED IN FURTHER NEGOTIATION ADVISE SALARY AND OTHER CONDITIONS WILL GIVE FURTHER PARTICULARS IF DESIRED I AM AN INDEPENDENT ARTIST REPRESENTATIVE."

At latest reports, they were still sitting, dazed, clutching a copy of the communication.

Hisses Have Their Uses

(A Moral for the Very Young)

HISSES harsh used oft to be Heard from out the gallery

When the villain failed to stab Harold with his choicest jab. Now in well-bred company Such behavior we don't see. Save when ears have suffered pain From some modern lay insane! All composers therefore ought To do at all times as they're taught.

A Chaser

GUSHING AUNT (to youthful musical prodigy of family): "Play something for us before we start home, dearie; we always feel more like going after we've heard you play."

A. T. M.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS.

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Early Opera in America

Question Box Editor:

What was the earliest operatic organization in America? J. P. K. Charleston, S. C., April 3, 1925.

Probably a French company in New Orleans about 1790. There was a similar company in Charleston in 1793, but the organization of Manuel Garcia, New York, in 1825, was the first of any real note.

? ? ?

Albani's Stage Name

Question Box Editor:

Did Emma Albani adapt her stage name from the city of Albany, N. Y., C. H. F. Quebec City, March 30, 1925.

No. A report to this effect was current during the early years of Mme. Albani's career, but the name "Albani" was that of an old and distinguished Italian family and was suggested to her in Milan by her teacher, the elder Lamperti, who had never heard of the American city. She was influenced in accept-

ing the suggestion, however, by the similarity between "Albani" and "Albany," since it was in Albany that she received her first encouragement to embark on a public career. In later years Mme. Albani confessed that, as a compliment to the citizens of Albany, she did not for a long time contradict the impression that it was from this city that she chose her nom de guerre.

? ? ?

Concerning Gade

Question Box Editor:

Please tell me something about the composer Gade. How does he stand as a composer? F. K. Minneapolis, Minn., April 2, 1925.

Gade was born in 1817. He is about the only Dane who has become world-famous in his line. He greatly influenced Grieg, who wrote a piece with the tonalities corresponding with the Dane's name as its chief theme. Much of Gade's music has considerable charm and it is very characteristic, but he cannot be said to rank as a composer with certain other of his contemporaries.

STEINWAY

HOW the memory thrills at the music of the Steinway! It stirs thoughts of the long-ago years when, even as now, the songs of the heart were enriched by its exquisite tones.

Three-score years ago, even as now, the Steinway was the ideal piano. In many a family, the Steinway which grandmother played is to-day a cherished possession—its durability a tribute to superior craftsmanship.

Consider the Steinway as a gift to wife or daughter or sister—an enduring evidence of the noblest sentiment. Nothing could be more appropriate. Consider, too, that this marvelous piano can be conveniently purchased at a moderate price.

Illustrated literature, describing the various styles of Steinway pianos, will be sent free, with prices and name of the Steinway dealer nearest you.

STEINWAY & SONS

STEINWAY HALL

107-109 E. FOURTEENTH ST. NEW YORK

Branches in London, Cincinnati, Dayton and Columbus, Ohio; Louisville, Ky.; Indianapolis, Ind.; Charleston and Huntington, W. Va.; and represented by the foremost dealers throughout the world.

The Left-Handed Violinist

Question Box Editor:

If a violinist were left-handed, would he hold his bow in the left hand or in his right? V. G. M. Louisville, Ky., March 19, 1925.

He would probably play with his left hand, but, never having seen a left-handed violinist, we are unable to say.

? ? ?

Scriabin's "Prometheus"

Question Box Editor:

Please publish something about Scriabin's "Prometheus." C. S. B. Boston, April 4, 1925.

It was begun at Brussels in 1909 and completed in Moscow the following year. Koussevitzky gave it its first performance in Moscow, March 15, 1911, with the composer at the piano. The work was to be accompanied by a "symphony of colored rays" with lights thrown onto a screen. The key of C was repre-

sented by red; G, by rosy orange; D, yellow; A, green; F, dark red, etc.

? ? ?

Rossini's Operas

Question Box Editor:

Will you please list the operas of Rossini with dates? N. Augusta, Ga., March 18, 1925.

Rossini wrote fifty-two operas, which would make far too long a list for us to publish with dates. You can find this in Grove's Dictionary of Music and Musicians. Some of this list were different versions of the same work.

? ? ?

The Regal

Question Box Editor:

Can you tell me something about the primitive instrument called a "regal"? K. T. Flint, Mich., April 3, 1925.

It was a small portable organ with a single set of pipes with reeds.

Contemporary American Musicians

No. 373

Marjorie Meyer

MARJORIE MEYER, soprano, was born in New York City, where she attended a private school until she was sixteen years old.



Photo by Mischkin
Marjorie Meyer

a period of six years, coaching, at the same time, with Elizabeth Schaub. After the departure of Mr. Pizzarello

for Europe, she went to Nicola Zan and later to Frederic Persson, with whom she is coaching and studying, and who is her accompanist in recital. Miss Meyer studied harmony and counterpoint at the Metropolitan College of Music. After having sung for various women's clubs and in New Jersey, Miss Meyer made her New York debut in Aeolian Hall on March 17, 1924. A second recital was given in Town Hall, on Dec. 3 of that year. Her first appearance in Chicago was made in Fine Arts Hall on Nov. 25. Miss Meyer was a soloist at the recent organist's open meeting in Town Hall under the auspices of the Washington Heights Musical Club. On that occasion, Miss Meyer sang in a quartet, introducing the "Requiescat" of Charles Haubiel with the composer at the piano. Miss Meyer's repertoire is varied and includes, in addition to standard songs, many new numbers by Arnold Bax, Eugene Goossens, Arthur Bliss, Schönberg, and Pizzetti. She makes her home in New York.

IOWA CLUBS PLAN TO MEET WITH TEACHERS

State Federation at Fifth Biennial Reports Gain of 45 Groups

IOWA CITY, April 4.—A plan to hold meetings of the Iowa Federation of Music Clubs and the State Music Teachers' Association at the same time was discussed at the fifth biennial convention of the former organization, held in this city, March 16 to 18. It was voted to urge the State teachers' body to consider the plan of holding three-day conventions simultaneously with the clubs, some of the programs overlapping. This system is followed in Ohio, and was described in a letter to the convention from Mrs. Frank Seiberling, which created favorable comment.

Officers elected are as follows: Mrs. George Judisch, Ames, president; Mrs. Frank P. Hofmann, Ottumwa, first vice-president and extension chairman; Nell Johnson, Muscatine, second vice-president and junior club chairman; Mildred Gleason, Waterloo, recording secretary; Mrs. F. H. McClain, Ames, corresponding secretary; Mrs. C. O. Van Winkle, Salem, treasurer; Mrs. Rawhouser, New London, parliamentarian; Mrs. Paul Mandville, Davenport, director of education; Mrs. J. J. Dorgan, Davenport, director of American music, and Mrs. Jacob Van der Zee, Iowa City, director of finance.

The invitation to hold the next biennial State convention in Ames was accepted.

The attendance was larger than at any of the previous conventions. Monday's meetings included an address of welcome by Mrs. Van der Zee, and the response by Mrs. Charles D. Markres, who presided. Mrs. Judisch announced a gain of forty-five clubs since the last biennial. Reports of individual clubs showed the best two years' work of the organization.

On Monday evening many delegates attended a recital by Efreim Zimbalist, violinist, in Natural Science Auditorium. Greetings from Mrs. John F. Lyons, president of the National Federation, were read. Mrs. Hofmann, chairman of junior club work, gave a brief résumé of the National Federation's activity in this field, followed by reports of the State club work. A round table discussion was held. A model junior club meeting was demonstrated by the MacDowell Club of Muscatine, Miss Manlove, director.

Tuesday afternoon was devoted to junior, student, and young professional musicians' contests. First places were awarded as follows: Junior contest, Beatrice Struck, Davenport; Young Professional musicians' contest, piano, Irma Wightman, Perry; voice, Jeanette Brewbaker, Davenport. The latter two will represent Iowa in the district contest to be held in Chicago, April 23.

A reception and tea were given by the women of Iowa City, at the home of Mrs. Preston Coast, to delegates. The junior orchestra of Davenport gave a concert, and a program by the Chase Trio of Muscatine was heard. In the evening a program was given by members of the Iowa City Music Study Club and University Glee Club.

The biennial of the National Federation of Music Clubs, to be held at Portland, Ore., in June, was discussed by Mrs. Dorgan of Davenport, director of artists' contests, and third vice-president of the National body. An afternoon program was given by the federated club members.

In appreciation of the services of the retiring president, Mrs. Markres, she was presented with a Federation pin.

Mrs. Reda Strauss of Des Moines, an artist member of the State Federation, gave an operatic on "Shanewis," by Cadman, with Miss Mudge of Des Moines as accompanist.

Officers Elected in Corsicana

CORSICANA, TEX., April 4.—The Nevin Club, now in its twenty-sixth year of musical activity, recently held the biennial election of officers, the result of which was as follows: Mrs. Harry Williams, president; Mrs. Conger Brooks, first vice-president; Marie Waltman, second vice-president; Mrs. Andy Autrey, recording secretary; Eugenia Story, corresponding secretary; Mrs. Lynne Wortham, treasurer; Dorothy Drane, parliamentarian; Mrs. M.

S. Dockum and Mrs. Alfred Goldman, critics. At the Sutton-Hyndman Studio, Minnie Sutton recently presented Georgia Ruth Pollock and Marie Braselton in piano recital assisted by Evelyn Sheets, reader, and Doris Newton, violinist, pupils of Mabel Bonner and Mabel Bush respectively. A feature of the program was a piano number, "Duo—Valse in A Major," by Hazel Cobb. The Junior Nevin Club, composed of ninety-two boys and girls between the ages of nine and thirteen, gave its March program in the Third Avenue Presbyterian Church under the supervision of Mrs. W. F. Senor. Elizabeth Spencer, soprano, and Miss Lucille Collette, pianist and violinist, gave a successful concert recently.

Reuter Returns to Chicago

CHICAGO, April 4.—Rudolph Reuter, pianist, has returned to Chicago, after having played in concerts in Pittsburgh, Huntington, W. Va., and Ashland, Ky. He also made recordings in New York. Mr. Reuter's activities as a recitalist, while paying due attention to classical composers, have led him into an extensive performance of contemporary music. Among the compositions he has introduced to America for the first time are Castelnuovo-Tedesco's "Il Raggio Verde," Smidt-Gregor's "Norrlund Scherzo," Paul Tietjens' two sketches, "Rain" and "Sunshine," and Hindemith's "Suite—1922."

Casals and Bauer Visit Denver

DENVER, April 4.—An uncommonly interesting concert was given recently in the Oberfelder subscription course by Pablo Casals, 'cellist, and Harold Bauer, pianist. Each artist was heard in solo groups and in concerted numbers.

J. C. WILCOX.

WICHITA HEARS WHITEMAN

Recitals of Several Colleges Offer Variety of Musical Talent

WICHITA, KAN., April 4.—An audience of nearly 3500 assembled in the Forum for the concert given by Paul Whiteman and his orchestra recently. Boisterous applause greeted the various numbers, and many persons from neighboring towns and cities were present.

The Violin Choir of Southwestern College, Winfield, Hugh Altwater conducting, gave a concert in the First Methodist

Episcopal Church lately. Theodore Marvel, baritone, was soloist. Three Arts Conservatory gave a faculty recital Sunday afternoon in which Anabel James, Flora Hay, Mary Enoch Petrone, Ruby Woolf and the Three Arts Trio appeared.

The Wichita College of Music and Dramatic Art recently presented two members of the faculty, Amelia Gilliland and Frances Fritzlen, in recital.

Florian Lindberg and Velma Snyder, also members of the college faculty, gave recitals in Central Intermediate High School and Alexander Hamilton School.

T. L. KREBS.

MANAGEMENT ERNEST BRIGGS, INC.

1400 BROADWAY, NEW YORK
BERTHA KENT, Manager

Has the Honor of Presenting

ANNA ROBENNE

RUSSIAN DANCER

ASSISTED BY

BARRERE

LITTLE SYMPHONY

Manhattan Opera House

Wednesday Evening

April 15, 1925, at 8:15

Arthur Loesser at the Piano

Seats now on sale at Box Office of
Manhattan Opera House

Prices (including war tax)

Boxes: \$4.40, 3.30, 2.20

Seats: \$3.30 2.75, 2.20, 1.65, 1.10



Charles Stratton Tenor

A NOTICE

"Absolutely a delight to hear," declared Pierre Monteux, erstwhile Boston Symphony conductor, of Charles Stratton's tenor voice. Mr. Monteux's sentiments were shared by several hundred Institute members who attended last night's recital in the music hall of the Academy of Music. Of Tennessee birth and wholly American taught, Charles Stratton is the nearest approach to John McCormack, in appearance, voice and art, that the concert world has yet afforded. Young, the possessor of an ingratiating smile and manner, perfectly at ease before his audience, his singing infused with a fullness of expression direct from the heart, Mr. Stratton captivated his listeners and held them breathless. The timbre of his voice, as aforesaid, is singularly McCormack-like, also the mastery of his vocal art and diction. More or less of a newcomer in New York, this unusually gifted singer seems destined to become a figure of national prominence in the music life of the country.

—Felix Deyo, *Brooklyn Standard-Union*, March 26, 1925

Season of 1925-1926 Now Booking

Concert Management Arthur Judson

Fisk Building, New York

Packard Building, Philadelphia

BALTIMORE HAILS STRUBE'S "LANIER"

N. Y. Symphony Impresses
Under Walter's Baton—
Medtner in Recital

By Franz C. Bornschein

BALTIMORE, April 4.—The New York Symphony closed its series of local concerts in the Lyric on March 18 with a program, the feature of which was the performance of the "Lanier" Symphony by Gustav Strube. The composition had been given its initial performance on the same afternoon in Washington, and the second reading under the composer's able baton presented the details of the score with smoothness and assurance. Mr. Strube is an adept at orchestration and in the structure of the Symphony has provided a scoring that sounds resonant and colorful.

The first movement is based on classic models with a statement of themes and a development that show an understanding of form and balance of ideas. Tender emotion receives intense expression in the lyric second movement. In the Scherzo there is ability of instrumentation and a theme suggestive of nimbleness and sportive play. The Finale of fluent rhythm is developed to a convincing close.

After the hearing, the audience recalled the composer twelve times and paid tribute to the new work with prolonged applause. Admirers of the composer presented him with a silver cup. The presentation was made by J. C. Van Hulsteyn, concertmaster of the Baltimore Symphony.

This concert held further interest in the appearance of Bruno Walter as guest conductor. His interpretations of the Tchaikovsky "Romeo and Juliet" Fantasy-Overture and the Overture to Wagner's "Rienzi" had abundant temperament and musical revelation to arouse deep appreciation. Lionel Tertis, viola player, and Samuel Dushkin, violinist, were the soloists in the Mozart E Flat Double Concerto. Mr. Tertis played with rich tone, and the violinist gave a dexterous performance.

Nicholas Medtner, Russian pianist,

made his initial local appearance in a Friday afternoon recital at the Peabody Conservatory of Music on March 13. As an interpreter of Liszt and Beethoven, the pianist followed conventional style but in the playing of his own compositions was imbued with nationalist feeling. The latter included two "Novels" and four "Märchen," which show the influence of Chopin and early Scriabin, but are treated with sufficient individuality to arouse interest.

Alfred Cortot, pianist, was presented in recital by the Albaugh Bureau on March 17 in the Lyric Theater. The

French pianist excelled in music of Chopin, presenting four ballads, twenty-four preludes and twelve etudes, with imaginative appeal and subtle differentiation of tone values.

The Baltimore String Quartet gave its second concert of the season in the Peabody Conservatory of Music on Sunday evening, March 15. The interpretation of the Schubert Quartet, Op. 29, was refreshing in its fluent ease. The Adagio from the C Major Quartet of Haydn, Op. 76, gave pleasure. Alexander Sklarevski, pianist, with Frank Gittelsohn, violinist, and Bart Wirtz, cellist, read the Beethoven Trio, Op. 97, with fine musical understanding.

Mabel Garrison Sings in San Jose

SAN JOSE, CAL., April 4.—Mabel Garrison, coloratura soprano, made her first appearance in this city recently in the State Teachers' College Auditorium, under the auspices of the San Jose Musical Association. Arias and songs by Pergolesi, Mozart and Rossini preceded a French group that included Fourdrain's "Il était un bergère," Debussy's "L'ombre des arbres" and Saint-Saëns' "Rossignol." Additional songs by Chopin and others and folk-songs of Germany, Mexico, Norway and America completed the printed program. Numerous encores were granted. George Siemonn was the accompanist.

GUSTLIN

An American Opera Interp-Recital
For Music Clubs, Schools, Concert Courses

Repertoire of ten leading American works, analyzed and illustrated
Piano Solo Groups on each Program

Book Now

This season's successful tour has
resulted in many re-engagements
for 1925-26.



Bogue-Laberge Concert Mgt.
130 West 42nd Street New York
Chickering Piano

Cincinnati Conservatory of Music
INCORPORATED

Announces a

SUMMER MASTER CLASS

in pianoforte technique and interpretation
to be given by the brilliant Italian pianiste

MARIA CARRERAS

JUNE 20th to AUGUST 1st

Mme. Carreras will give one free scholarship



Baldwin Piano Used

February 15, 1923.
Following my New York debut and the twenty recitals which I played in Mexico during the past three months, in which time I have become well acquainted with Baldwin Concert Grands, I desire to express to you my entire satisfaction and admiration of the supreme qualities of the instruments you furnished me. I shall be delighted to use the Baldwin in my future recitals in America. There is something particularly beautiful in the quality of tone of the Baldwin, a quality which corresponds entirely to my intention and desire. After having heard the Baldwin played also by my colleagues, Wilhelm Bachaus and Alfredo Casella, I can heartily and definitely state that in my judgment the Baldwin stands in the front rank of artistic pianos.

Most cordially yours,

Maria Carreras

All departments of the Conservatory including artist and normal teachers in all branches of applied music as well as theory, Public School Music, etc., are open during the summer.

Eight weeks grand opera season under the direction of Ralph Lyford by the famous Cincinnati Summer Opera Company in the Auditorium of the Zoological Gardens.

Spacious dormitories on beautiful wooded campus.

Special Summer Announcement on request to

BERTHA BAUR, Director, Highland Ave., Burnet Ave. and Oak St.
Burnet C. Tuthill, General Manager Cincinnati, O.

Whithorne Satirical Ballet Given Impressive Première

Neighborhood Playhouse Presents "Sooner and Later" Dance Satire of Progress of Civilization—Expressionist Technic Used—Combine Color Organ and Music—Score Containing Many Unique Passages Admirably Interpreted by Small Orchestra of Well-Known Players

COSMIC satire and the dance seem, at first glance, irreconcilable. The dance can be burlesque as well as lyric. It can express emotions, but except for Zarathustra we seldom associate it with the pungent philosophy of satire. Yet Emerson Whithorne and Irene Lewisohn, in "Sooner and Later," at the Neighborhood Playhouse, have captured the satirical spirit in a panorama of civilization, a terpsichorean "Back to Methusaleh."

"Sooner and Later" attempts, its authors explain, "to picture in music movement and color a fantastic slant on three states of existence." The first part represents a tribal ritual, beginning with sacred pomp and ending with pagan frenzy. It suggests, inevitably, the "Sacre du Printemps," but Mr. Whithorne's music is not just pseudo-Stravinsky. With a combination of a chamber orchestra and voices, he proceeds from an awesome lyric invocation to an ecstasy that is primal in its emotions and sophisticated in its expression.

The second part reflects the color of a great city. It is the epitome of the machine age. Its settings and costumes are as expressionistic as its music. It is a scene of noise and bustle, of jazz and reminiscent identifying motifs. The first picture represents the puppets at work. It is harsh and grating, its satire is occasionally obvious, but its rhythms are vital. It is distinctly social satire. It is the city at work, the futility and absurdity of the constant mechanical

grind. The second picture is the city at play. It is just as absurd and even more futile. Here Mr. Whithorne broadly burlesques a typical revue. The show girls undulate in gold cloth draperies to insinuating tunes. The musical comedy peasants dance Broadway folk-music. The soprano and the tenor provide the highbrow element in an old-fashioned duet. And then comes the darky pony ballet with a black-face soft-shoe dancer in a top hat at its head. And another kind of ecstasy is reached in the finale.

For the third part there is fantastic imagery in the idea itself and in its portrayal by the music and the provocative color organ. For the era beyond the mechanical Miss Lewisohn pictures a crystal age. Life is a giant geometric pattern. The silhouetted figures work in rhythm against a background of crystals revealed by the color organ. They are no longer tested by time clocks and factory whistles, but by magnetic tuning forks. Then they are admitted to the theater of the future. The program consists of a Synthetic Mood or Instrumental Vocal and Color Prelude, followed by a tabloid radio melodrama. It is a revival of a twentieth century melodrama. There are two white lights on the screen and two voices shriek unintelligibly offstage. A third green light appears and another voice. There are shots. One light disappears. More shots and another and the third light remains, holding the center of the stage.

It is a strange conception and a remarkable commentary on our theater. It needs no words to explain the plot. It is there in all its absurdity and to the crystalline audience it is another burlesque revival of an old-fashioned piece. The music in this scene is again in a different mood. It attempts to re-

flect the crystalline unemotional ritual of another age. It is occasionally tinkly, but succeeds for the most part in being just detached, distant and unhuman. The radio scene in itself is a technical feat which is one of the most amusing incidents in the theater.

"Sooner and Later" is preceded by a Medieval Interlude called "The Legend of the Dance" by Agnes Morgan and Lily Hyland, who did the inimitable burlesques of last year's Grand Street Follies. It is an attempt to be ribaldly sacrilegious, but is merely banal and dull. Its whimsicalities are too studied and its naïveté too insistently Italian Primitive. "Sooner and Later" is itself enough to fill the evening; two ballets make it long and a bit boring.

A cast which has been expertly trained for "Sooner and Later" shows an ama-

teurishness in "The Legend of the Dance," which may be due to lack of rehearsals. It is headed by such talented members of the Playhouse group as Albert Carroll, Lily Lubell, Anne Schmidt and Paula Trueman. A chamber orchestra, led by Howard Barlow, played the highly technical score with an instinct for the right mood and an understanding of its underlying meaning. The group, which is remarkable for its ensemble work, is composed of the following players: Bela Lobov, violin; Gustav Hagenah, viola; Lajos Shuk, cello; Emil Mix, contrabass; Lamar Stringfield, flute and piccolo; Lily Hyland, piano; Ernest Williams, trumpet; Walter Lilleback, trombone; Paul Litke, bassoon; Paul Krauter, oboe and English horn; Guy d'Isere, clarinet, and Jacob Wolf, tympani. H. M.

SING TO REPLENISH EMERGENCY FUND

Nearly Thirty Metropolitan Artists in Acts from Four Operas

The second of the Metropolitan's Emergency Fund benefits, given Monday afternoon, March 30, enlisted the services of nearly thirty of the principals of the opera company in a panoramic succession of acts from four of the standard works of the repertoire, given in full scenic and costumed panoply, with chorus and orchestra supporting the lengthy array of stars.

The afternoon's diversified regalement began with the fourth act of "Rigoletto" and progressed through the second of "Roméo et Juliette" and the third of "Die Walküre" to a conclusion in the Inn Scene of "Carmen." The Verdi act, with its "Donna e Mobile" and Quartet, was sung by Ralph Errolle, Giuseppe Danise, Queena Mario, José Mardones and Jeanne Gordon. Gounod's rose-embowered love scene was presented by Lucrezia Bori, Edward Johnson, Henriette Wakefield and Paolo Ananian. The Wagner "Ring" segment found

Michael Bohnen, Nanny Larsen-Todsen and Marcella Roeseler in the rôles of Wotan, Brünnhilde and Sieglinde respectively, with the Valkyrs sung by Nanette Guilford, Phradie Wells, Laura Robertson, Ina Bourskaya, Marion Telva, Henriette Wakefield, Raymonde Delaunoy and Kathleen Howard.

Ina Bourskaya was the Carmen of the act from the Bizet opera, with Giovanni Martinelli and Giuseppe de Luca as her rival lovers and Nanette Guilford, Merle Alcock, Louis D'Angelo, George Meader, James Wolf and Milla Picco in other parts.

Artur Bodanzky conducted the act from "Walküre" and Giuseppe Bamboschek the other three, although Louis Hasselmans' name appeared on the program for the French works. The audience was altogether enthusiastic and recalls were numerous after each act.

Erminia Ligotti to Sing Rôle of "Nedda"

Erminia Ligotti, soprano, will sing the rôle of Nedda in the performance of "Pagliacci" to be given by the Manhattan Opera Company in the Manhattan Opera House on the evening of April 13.

CHARLES N A E G E L E

"A Pianist of decided individuality"

(New York Telegram-Mail)

"He revealed an excellent touch, one impressive in vitality and dynamic control."

—New York Sun

"Mr. Naegele has the unusual gift of individual interpretation which is still faithful to the spirit of the music."—New York World.

"He had a well-considered scheme of music making, always musicianly in character and finished in execution. He had a large audience and there was no mistaking its admiration."

New York American

Exclusive Management

DANIEL MAYER

Aeolian Hall, New York

Mr. Naegele Uses the Baldwin Piano



© Amemiya

Huge Chorus of Nearly 900 Voices at Concert of United Glee Clubs

Fifteen Organizations Combine in Second Concert—Thirteen Conductors Lead Varied Program—Growth of Idea Acclaimed by Walter Damrosch

BETWEEN 800 and 900 voices were united in a surge of sound at the Metropolitan Opera House Tuesday evening, March 31, when fifteen glee clubs of the metropolitan district were massed in one huge chorus for the second joint concert arranged by the Associated Glee Clubs of America. Thirteen conductors participated, each leading the ensemble in one of the numbers of the program. A huge audience that completely filled the opera house applauded with lively enthusiasm, and to a certain extent heeded the printed request to join in the singing of the final number, "Adeste Fideles."

The gala concert had two other features, the solo numbers of Reinald Werrenrath and a brief address by Walter Damrosch. About half of the program, including Mr. Damrosch's remarks, was carried to distant points by means of radio. There was no competition or contest in connection with the concert.

Praising the movement which brought these clubs together, Mr. Damrosch stirred hearty laughter by saying that the inspiring singing of the huge chorus was "an example of what can be achieved by man—when not interfered with by woman." He declared that America will be a musical nation only when its citizens practise music, not as a profession, but because they love it, from the Atlantic to the Pacific and from Alaska to Mexico.

Mr. Werrenrath's solos included sea songs and "Tommy Atkins" lilt that have become familiar on his recital programs. "Duna" and "On the Road to Mandalay" were favorites, as were two

of his extras, "Trade Winds" and Mr. Damrosch's thrice-familiar setting of "Danny Deever." The baritone was in good voice and the audience missed no opportunity to call him back to the stage. Herbert Carrick played his accompaniments.

The combined chorus sang with admirable responsiveness under the batons of the thirteen conductors, whose beat and manner varied in marked degree. If there was apparently no greater volume accomplished than an operatic chorus of eighty or a hundred achieves, the additional hundreds of voices gave a weightier texture and quality to the tone. Soft effects were particularly solid. Attacks and releases, in the main, were uniform and clean-cut.

Following is a list of the numbers sung, the composers, and of the conductors who led them:

"Ye Watchers and Ye Holy Ones," Seventeenth Century German Melody, conducted by Bruno Huhn; "Suomi's Song," Mair, conducted by Marshall Bartholomew; "Shadow March," Protheroe, conducted by Theodore Van Yox; "John Peel," conducted by Mark Andrews (an additional request number); "Lamp in the West," Parker, conducted by Ralph L. Grosvenor; "Sword of Ferrara," Bullard, conducted by Joseph P. Donnelly; "Discovery," Grieg, conducted by Mark Andrews; "The Autumn Sea," Gerecke, conducted by Frank Kasschau; "A Plainsman's Song," Bliss, conducted by H. Thompson Rodman; "From the Land of the Sky Blue Water," Cadman, conducted by John Hyatt Brewer; "Hunting Song" from "Robin Hood," de Koven, conducted by Dr. Arthur T. Woodruff; "Summer Evening," Palmgren, conducted by Edward J. A. Zeiner, and "Adeste Fideles," arranged by the conductor, Ralph L. Baldwin.

Accompanists for the choral numbers were William J. Falk, Clifford Megerlin, Marshall Seeley and Julius C. Zingg, at the piano, and at the organ, Mark Andrews and Mr. Zingg.

The organizations taking part were

the Mendelssohn Glee Club, University Glee Club, Banks Glee Club and Singers' Club and the Glee Club of the Friendly Sons of St. Patrick of New York; the Apollo and University Glee Clubs of Brooklyn, Orpheus Club of Flushing, Orpheus Club of Newark, the Montclair Glee Club, the Men's Glee Club of Mount Vernon, the Glee Clubs of the Oranges and Nutley, and the Choral Club of Hartford, Conn.

The Associated Glee Clubs, which aim eventually to bring about a national organization of male choruses, held a meeting earlier in the day, with delegates of clubs from Maine to Pittsburgh. The Northeastern States have already been organized and various joint concerts held during this season. Member clubs undertake each year to learn eight songs assigned by the association, increasing their repertoire from year to year.

Indianapolis Activities Include Chamber Music and McCormack Recital

INDIANAPOLIS, April 4.—The Flonzaley Quartet recently gave its second concert before members of the Indianapolis Männerchor in the Academy of Music. Karl Kraeuter substituted for Alfred Pochon, second violinist, who was ill. Beethoven's Quartet in F, one by Mozart and Mr. Pochon's arrangement of numbers from Moussorgsky's "Pictures at an Exhibition" made up the program.

John McCormack, tenor, sang to a typical McCormack audience in the Murat Theater on March 22. The repertoire was a lengthy one, including as many encores as originally programmed numbers. Lauri Kennedy, 'cellist, was the assisting artist.

PAULINE SCHELLSCHMIDT.

GUSTAFSON

Bass-Baritone, Metropolitan Opera Co.

Mr. Gustafson is another eminent artist who has chosen for this season's programs

ONLY IN DREAMS

Music by FRANK H. GREY

Poem by WALTER PULITZER

A partial list of well-known artists who make ONLY IN DREAMS a feature of their programs:

FLORENCE MACBETH, ARMAND TOKATYAN, ELIZABETH LENNOX, INA BOURSKAYA, FRANCES PERALTA, WM. GUSTAFSON, SUZANNE KEENER, MARIE SUNDELIUS, MERLE ALCOCK.

ONLY IN DREAMS is published for High, Medium and Low Voice. Price .40

Your home dealer has copies of the song

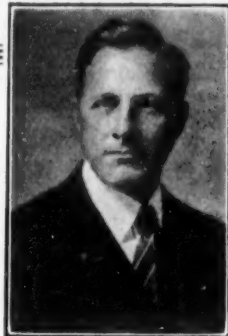
CARL FISCHER, Inc.

COOPER SQUARE

NEW YORK

380-382 Boylston St., Boston

430-432 So. Wabash Ave., Chicago



"No finer singing has been heard here this season nor is likely to be." —Glenn D. Gunn, Chicago Herald & Examiner, Mar. 23, 1925

JULIA CLAUSSEN

Prima Donna Mezzo-soprano, Metropolitan Opera Company

Philadelphia, "Carmen," Jan. 22, 1925

"Julia Claussen, who has one of the most beautiful singing voices today, interpreted this character of many interpretations in a way that was consistent with Merimee's creation. From the standpoint of singing it was beautiful; it is not often that this difficult music is sung with such skillful vocalization."—Philadelphia Inquirer, Jan. 23, 1925.

"The 'Standing Room Only' sign was an indication of the growing popularity of the organization as well as the potency of the name of Julia Claussen, one of the great artists of today. Claussen gave an admirable representation of the tempestuous, many-sided character. She created an atmosphere of keenest enjoyment. Her performance was a great one vocally."—Philadelphia Record, Jan. 23, 1925.

Chicago, in recital at the Studebaker, March 22

"Mme. Julia Claussen attracted a very large audience. We heard her sing with all the finished, poised, musical and vocal style remembered in her past achievements. The voice is trumpeting, rich-hued, warmly colored, used with aplomb and surety."—Herman DeVries, Chicago American, March 23, 1925.

St. Louis, with the St. Louis Symphony Orchestra, March 13 and 14

"Mme. Claussen dominated in the Liebestod and the finale from 'Die Walküre.' Mastery of her art, her sweet as well as powerful voice and her stage presence won her a great personal triumph. As an encore she gave Wagner's 'Traume.'"—St. Louis Star, March 14, 1925.

"Mme. Claussen was an excellent choice to sing the music of Isolde. She is artistic to the finger tips; intelligent and emotional; while her voice pealed forth in strength and comeliness. Her extra, 'Traume,' gave particular pleasure."—Richard L. Stokes, St. Louis Post-Dispatch, March 14, 1925.

AVAILABLE ALL NEXT SEASON
NOW BOOKING

Haensel & Jones

AEOLIAN HALL, NEW YORK

Kranich & Bach Piano
MANAGEMENT:

New Characterizations Are Seen in Metropolitan's Week of Opera

[Continued from page 5]

hoop skirts have been known to do. It soared skyward. But even though he had just murdered his fickle charmer, *Don José* was still a gentleman. With the agility of a cat he contrived to get a corner of the glittering balloon back to earth and to put a knee on it.

It was a very hearty hand the audience gave both the slayer and the slain when they took their final curtain calls after the laughter had subsided.

The *Don José* of the evening was Armand Tokatyan, who sang the rôle at the Metropolitan for the first time. His was a very creditable performance, both as to song and action—one of his best achievements, in fact, at this opera house. Paolo Ananian, a capable and humorous *Dancuère*, helped him to uphold the operatic laurels of Armenia.

The Americans in the cast, in addition to Miss Gordon (who must properly be credited to Canada), included Marie Tiffany as *Frasquita*, Merle Alcock as *Mercedes*, and Lawrence Tibbett as *Morales*. All sang tunelessly and effectively. Giuseppe de Luca and Angelo Bada, Italians, were the veterans of the opera, and employed their customary art in the parts of *Escamillo* and *Remendado*. Ellen Dalossy was a very petite *Micaela*, who sang a shade sharp through most of her music. James Wolfe, as *Zuniga*, looked handsomely the part of a Spanish officer who sang French with a German accent. The last act ballet created the usual stir. Louis Hasselmans conducted. O. T.

Maria Müller's "Mimi"

Maria Müller appeared for the first time in "Bohème" at the performance on Monday evening, March 30. Her *Mimi* was vocally satisfying, but dramatically a bit forced and awkward. This was due perhaps to Miss Müller's consciousness of her height and her constant effort to make herself appear smaller. It is difficult for a *Mimi* who is not petite to be appealing, but Miss Müller had softness and charm, and when she was alone on the stage created the impression of the character. But she obviously towered above Mr. Tokatyan despite her efforts to disguise her height. Mr. Tokatyan, substituting at the last minute for Giacomo Lauri-Volpi, sang with lyric artistry and telling effect. His voice is admirably suited to the music and his unexpected appearance was warmly welcomed. Louise Hunter was again a provocative and vivacious *Musetta*; Antonio Scotti, *Marcello*, and Adamo Didur, *Colline*. The rest of the cast included Louis D'Angelo, Paolo Ananian, Max Altglass, Pompilio Malatesta and Vincenzo Reschiglian. Mr. Papi conducted.

Stravinsky's "Petrouchka," which preceded "Bohème," again amazed the audience with its fantastic rhythms and its equally fantastic interpretations. It unwinds itself so quickly, however, that at first hearing it can be little more than a passing panorama. Rosina Galli's stiff-skirted, puppet *Ballerina* had just the right combination of modernity and quaintness. Adolph Bolm was again *Petrouchka*; Giuseppe Bonfiglio, a *Moor*, and Ottokar Bartik, an *Old Showman*. The others dancers were Armando Agnini, Florence Rudolph, Rita de Leporte, Lilyan Ogden, Jessie Rodge and Florence Glover. H. M.

The Seventh "Aida"

Verdi's "Aida," which opened the season, was given for the seventh and last time at a special matinée on April 1, Marion Telva and Giacomo Lauri-Volpi making their first appearances as *Amneris* and *Radames*, respectively, in New York. Elisabeth Rethberg sang *Aida*; José Mardones, *Ramfis*; Giuseppe Danise, *Amonasro*, and the smaller rôles were taken by Louis D'Angelo, Giordano Paltrinieri and Phradie Wells. Tullio Serafin conducted.

Miss Telva's *Amneris* is a very promising piece of work. The part suits her voice very well and she sang very beautifully from the beginning to the end. Her impersonation and appearance were hampered by a set of inconceivably hideous and un-Egyptian costumes. She was ill at ease as regards her hands and "sawed the air" much of the time with unmeaning gestures. At the same time,

with the beauty of her voice and expert handling of it and very obviously sincere artistic intentions, there is every prospect that she will become an exceedingly effective *Amneris*.

Mr. Lauri-Volpi sang for the most part very well indeed. His "Celeste Aida" was one of the best pieces of singing he has done since his arrival in New York, and in the Nile Scene also his voice sounded very beautiful. The last scene was sung too loud both by him and Mme. Rethberg and lost in value accordingly.

Mme. Rethberg's *Aida* had all its familiar values, tone of ravishing beauty and a certain shrinking naïveté that served instead of dramatic intensity. Her voice dominated the huge ensembles and in her two solos was of wonderful clarity. "Ritorna Vincitor!" was better sung than "O, Patria Mia." Mr. Danise's *Amonasro* was effective, and Mr. Mardones' *Ramfis* of great and beautiful sonority. J. A. H.

The Third "Juive"

"La Juive" was accorded its third performance of the season Thursday evening, with the same principals as the last previous representation. Giovanni Martinelli triumphed again as *Eleazar*, his singing of the prison air stopping the performance. The tenor endeavored for some minutes to avoid stepping out of the rôle to acknowledge the protracted ovation accorded him, but finally succumbed and bowed repeatedly. Nanny Larsen-Todsen, as *Rachel*, again sang and acted with much of the grand manner, the rôle emphasizing the possibilities of her unusual voice. Charlotte Ryan, Ralph Errolle, Léon Rothier, Arnold Gabor, Louis D'Angelo and James Wolfe completed the cast. Rosina Galli and Bonfiglio led the ballet in the charming divertissements, with the dancing children once more to the fore. Louis Hasselmans conducted an admirable performance. The standee throng apparently reached the absolute limit in numbers. B. B.

Thrills and Cock Crows

Antonio Scotti's unforgettable *Chim-Fang* again dominated "L'Oracolo" with sinister power when Leon's thrilling little opera was given in conjunction with "Le Coq d'Or" Saturday afternoon. In the cast with the veteran baritone were Lucrezia Bori, who sang the music of *Ah-Yoe* as no other soprano sings it; Léon Rothier as *Win-Shee*, and Ralph Errolle as *Win-San-Luy*, a rôle he assumed for the first time with creditable results. The other parts were cared for by Louis D'Angelo, Henriette Wakefield, Giordano Paltrinieri, and little Aida Paltrinieri. Gennaro Papi conducted.

"Coq d'Or" was given for the last time this season with the same double cast as at previous performances, the singers being Thalia Sabanieva, Adamo Didur, Marion Telva, Rafael Diaz, Louis D'Angelo, Giordano Paltrinieri, Vincenzo Reschiglian and Charlotte Ryan; and the pantomimists, Rosina Galli, Alexis Kosloff, Florence Rudolph, Giuseppe Bonfiglio, Ottokar Bartik, Isador Swee, and Domenico Da Re. Giuseppe Bamboschek conducted a performance that gave much pleasure. B. B.

Verdi's Requiem

Verdi's Requiem attracted a large audience for its second performance this season at the Metropolitan on the evening of April 5. Tullio Serafin was again the conductor and used the combined forces of chorus, orchestra and soloists for some telling climaxes. He punctuated his interpretation with several well-calculated pauses which heightened the dramatic significance of important passages. Of the soloists, José Mardones was the only one heard on the previous occasion and he accomplished some of the most distinctive singing of the evening in his solos, particularly in the "Confutatis." Nanny Larsen-Todsen sang the soprano part, her voice sounding particularly well in the closing "Libera Me." Merle Alcock was the contralto, bringing both beauty of voice and grace of style to her interpretations. Giovanni Martinelli sang the tenor solos admirably. The chorus, which had been trained by Giulio Setti, sang well throughout the evening, being especially effective in the "Sanctus." H. C.

Another Triumph

C
O
B
I
N
A

W
R
I
G
H
T



BEFORE one of the most musically sophisticated audiences in the United States—The Palm Beach Colony—Cobina Wright repeated her New York triumph in her recital in the Kettler Theatre on March eighth.

PALM BEACH POST

Georgious Italian Setting Features Wright Concert

Madame Cobina Wright, who appeared last night in concert at the Kettler Theater, is thrice blessed with a marvelously sweet voice, a beautiful face and charming personality, and the soul of a true artist which is responsible for her performances being a thing of beauty not only to the ear but to the eye.

PALM BEACH TIMES

Mme. Wright Charms Audience with Songs in Artistic Recital

Seldom is an audience privileged to enjoy so completely an artistic evening as that afforded last night by Mme. Cobina Wright at the Kettler Theater. Possessed of a glorious soprano voice of lilting tenderness and of rare clarity and sweetness; of personal beauty, grace and charm, Mme. Wright further displayed her love for the beautiful and the artistic in her unusual stage setting.

Mme. Wright's program in itself proved the true artist in her as the five groups portrayed artistic and intelligent selection. So also did their rendition show that not only is her voice a "golden" voice but that she sings with thought and deep feeling. And her very high notes are accomplished with exquisite ease and sweetness and purity of tone seldom heard.

Exclusive Management

The CONCERT GUILD

WILLIAM C. GASSNER

30 E. 14th Street New York City

Extensive American Tour to Follow Joseph Schwarz' Bookings in Europe

(Portrait on front page)

JOSEPH SCHWARZ, baritone of the Chicago Opera Company, will make his first extensive concert tour of the United States next season, when he will be under the management of Charles L. Wagner, after returning from appearances in opera and concert he is now fulfilling in Paris, Vienna, Berlin and London. An engagement to sing in Milan under Arturo Toscanini is pending.

Mr. Schwarz was born in Riga, Russia, and as a boy was a student of the piano. During his youth he sang for a number of years in cathedrals of his native city. It was not long before his voice developed exceptional quality. In 1901 Mr. Schwarz left for Berlin to complete his studies. Soon after, he made his operatic debut as *Amonasro* in "Aida" at a performance given in Linz, Bohemia. Two seasons at Graz and at Riga brought him gratifying prominence and an engagement to sing with the Royal Opera Company of Vienna under Gustav Mahler. His fame spread, and after six years at Vienna he was called to Berlin by the Royal Opera Company of that city and became its leading baritone.

In 1921 Mr. Schwarz came to America, where, after a series of successful con-

cert appearances, he was engaged as a member of the Chicago Civic Opera Company. He was reengaged for the entire 1924-25 season after guest appearances during the season of 1923-24. He has appeared as *Germont* in "Traviata," *Iago* in "Otello," *Scarpia* in "Tosca," as *Rigoletto*, in which rôle he made his Chicago debut, as *Wolfram* in "Tannhäuser," *Tonio* in "Pagliacci" and in many other parts. Mr. Schwarz has given recitals in Chicago and New York and has been soloist with leading American orchestras. He has also sung in other cities of note.

BALTIMORE WORKS GIVEN

Conservatory Faculty Member Heard in Club Program—Baritone Appears

BALTIMORE, April 4.—A Lenten concert was given under the auspices of the Baltimore Music Club at the Unitarian Church on March 16. Katherine Lucke, organist and member of the Peabody faculty, arranged the attractive program and presented two of her original organ compositions, and the Andante from her Quartet for organ, violin, cello and flute. This movement describes a twilight scene on Lake Chocura. The program included solos by Eugenia Arnold, contralto; Matie Lietch Jones, soprano;

Rita Baker, cellist; Mary Mueller Fink, Elizabeth Gawthorp, and Edith Reinhardt, harpists; Margaret Tutweiler, violinist, and Frederick Gottlieb, flutist. Clara Groppell was the accompanist.

Eusebia Concialdi, baritone, with Sol Saks at the piano, made an initial Baltimore appearance at the Phoenix Club under the auspices of the Baltimore section, Council of Jewish Women, on March 16.

The tenth recital of the series by members of the teaching staff of the Peabody Conservatory Preparatory Department, on March 16, was of decided musical interest. The topic "African Folk-songs" was ably presented by Virginia Blackhead, lecturer, with musical illustrations by Bessie Evans, who sang typical numbers.

FRANZ C. BORNSCHEIN.

HARTFORD SYMPHONY BOWS

New Organization Led in First Event by Louis Eaton, Guest

HARTFORD, CONN., April 4.—The first concert of the newly organized Hartford Symphony, given on Sunday afternoon, March 22, at the Capitol Theater, was attended by a large audience. The organization made a very auspicious debut.

Louis Eaton, guest conductor, displayed much ability. The program included the "Phèdre" Overture of Massenet; the "Unfinished" Symphony of Schubert; Characteristic Suite, "Silhouettes" by Hadley, and works by MacDowell, Razek, Skilton and Dubois.

The soloist was Mary Magnell, harpist. W. Dawley was at the organ.

The David Mannes Music School

David and Clara Mannes, Directors

157 EAST SEVENTY-FOURTH STREET, NEW YORK

SUMMER COURSE FOR SINGERS

TO BE GIVEN BY

GIULIO SILVA

FOR SIX WEEKS, BEGINNING JUNE SECOND

COURSE FOR PROFESSIONAL SINGERS

COURSE FOR TEACHERS

PRIVATE SINGING LESSONS

ITALIAN DICTION

CLASS IN ENSEMBLE SINGING

For further information, address the Secretary of the School

AUGUSTA COTTLOW

CONCERT-PIANIST

SEVERAL YEARS UNDER THE TUITION OF

FERRUCCIO BUSONI

AND AUTHORIZED EXPONENT OF HIS IDEAS

RECEIVES ADVANCED PUPILS ONLY

ASSISTANTS FOR LESS ADVANCED PUPILS

ADDRESS SECRETARY

385 FT. WASHINGTON AVE., NEW YORK CITY

PHONE WADSWORTH 2906

KITTY CHEATHAM

CARNEGIE HALL

Saturday Afternoon, April 18th, at 2:30

with SMALL ORCHESTRA

JOHN WARREN ERB, conductor

PROGRAMME:

I

- (a) Triumphal March (Sigurd the Crusader).....Grieg
Primitive Icelandic Melody...arranged by Svendsen
Icelandic Cradle Song
- (b) Songs and Legends of the birds:
Robin Redbreast (Paraphrased by Kitty
Cheatham).....Selma Lagerlof
A Word of Hans Christian Anderson and
the Nightingale
Little Birdies, (Tennyson).....Bussia Peccia
Flute by Ernest F. Wagner
O For the Wings of a Dove.....Mendelssohn
- (c) There are Fairies at the Bottom of Our
Garden (Rose Fyleman).....Lisa Lehmann
- (d) *Marching Song.....Edward Falck
The Cow.....Graham Peel
From A Child's Garden of Verses, by Stevenson
- (e) *Love's Lullaby
*Minuet (Fullerton Waldo).....Bach
*Musette (Burgess Johnson).....Bach
*Minuet (Graham Robertson).....Mozart
*Early Morning (H. W. Loomis).....Haydn
*Sandman.....Brahms
*Child Jesus in the Garden (Kitty Cheatham)
.....Wagner
(Siegfried Idyl)
- *Butterfly (H. W. Loomis).....Schumann
- *O Flower in the Crannied Wall (Tennyson)
.....Beethoven
(Andante from Fifth Symphony)
- *A Spring Song (H. W. Loomis).....Beethoven
(From Seventh Symphony)

II

- (a) Songs and Legends of Shepherds and Lambs:
The Little Gray Lamb.....Archibald Sullivan
Pastoral Symphony (Messiah).....Handel
Song of the Shepherd Boy.....Edgar Stillman Kelley
(From Pilgrim's Progress, John Bunyan)
Shepherds Hey.....Percy Grainger
- (b) Nursery Rhymes, Revised:
*Little Boy Blue.....Elizabeth Coolidge
*Three Little Kittens.....Pussy Cat
Little Miss Muffet.....Solomon Grundy
Baa, Baa, Black Sheep.....Mistress Mary
.....Edmund Rickett

III

- (a) The Nutcracker Suite.....Tchaikowsky
1. Overture Miniature
2. Characteristic Dances
March
Dance of the Miriltens
Dance of the Sugar Plum Fairy
3. Waltz of the Flowers
(Each Number of the Suite will be prefaced with the
Hoffman Fairy Tale, adapted by Walter Pritchard
Eaton and Kitty Cheatham)
- (b) Our America—National Anthem

Songs marked (*) are from Miss Cheatham's collections, entitled *Kitty Cheatham, Her Book*, and *A Nursery Garland* (pictured by Graham Robertson) published by G. Schirmer, Inc., New York.



Taken March 16, 1925

Photo by Underwood & Underwood

Tickets, 50 Cents to \$2.20, tax paid

Boxes Seating Six, \$19.80 and \$16.50

Now on Sale at Carnegie Hall Box Office, 7th Avenue and 57th Street

Personal Address: 118 West 57th St., New York

STEINWAY PIANO USED

VICTOR RECORDS

In Chicago Studios

Chicago, April 4.

CHICAGO MUSICAL COLLEGE

One of the most interesting concerts in the student series regularly given on Sunday afternoons in the Central Theater was that of March 1, when a program of movements from concertos was given with several members of the faculty assisting at the second piano. The Scherzo and Finale from the Saint-Saëns Second Concerto were played by Eleanor Koskiewicz; portions of Arensky's Concerto were given by Helene Pollenz, Bo-

rowski's interesting work by Lillian Rogers and Chopin's Polonaise by Violet Bradley. The first movement of D'Am-brosio's violin concerto was performed by Linda Sool, and Efraim Garcia, Vivienne Brewster and Adelaide Liefeld were heard in Popper's "Requiem" for three cellos. Agnes ighthall and Mildred Johnson sang. Maurine Tatham lectured on "Music in the Movies" on Monday. Mamie Stillerman played piano solos in the Capitol Theater this week. Helen Blake is singing at McVicker's. Kathleen Ryan is on tour with the Chicago Concert Quartet. The Linderman Players presented the colonial play, "Love and Tea" on Friday afternoon.

The customary pupils' recital was given in the Central Theater on March 22. Bernice Helme and Mildred Johnson assisted in a program of music by Louis Victor Saar in the Three Arts Club last week. Laura Topky, harpist, played before the Berwyn Woman's Club recently. Dawn Hulbert sang before the Musical Guild of Chicago on March 22.

AMERICAN CONSERVATORY

Jane Moist, Grace Muller, Louise Murphy, Anna Moline, Beatrice Eppstein, Dorothy Klass, Ingrid Holmboe, Elsie Diamond, Florence Campbell, Esther Levy, Gertrude Chulock and Edna Rosenberg were heard in Kimball Hall this afternoon in a piano and organ concert. President John J. Hattstaedt entertained the four sororities represented at the Conservatory, Wednesday afternoon, at his home.

President John J. Hattstaedt has returned from his annual mid-winter sojourn in Miami, Fla.

BUSH CONSERVATORY

Charlotte Simons, soprano, and Blanche Loper, pianist, were heard in the recital hall on Thursday evening, with Bernard Helfrich accompanying. Two one-act plays, "Ever Young" and "The China Pig" were given by members of the junior dramatic class on Thursday, with the Sylvan Singers assisting.

Helen Richey, national president of the Sigma Alpha Iota Sorority, and Adeline DeLent Stewart, province president, were guests of honor at a luncheon given by the Omega Chapter, of Bush, on March 26. Vilas Johnson, baritone, has been engaged for six performances of "The Crucifixion" in churches. Evelyn Kan and Irving Mover, violinists, were heard at the Lyon and Healy children's program today. Three one-act plays, "The Conflict," "Love Among Lions" and "Rocking Chairs," were given in the Little Theater last night.

FLORENCE TRUMBULL STUDIO

A tea was given in the residence studio on Sunday afternoon, when three talented young pupils, Genevieve Scully, Edith Tenney and Victoria Adler, contributed a polished program. Two of the guests, Mrs. Sam Roberts, of Kansas City, who had been a pupil of Leschetitzky and Miss Trumbull in Vienna, and Zoltan de Horvath, also played.

[Continued on page 29]



Theodore Katz
Violinist

"Mr. Katz's playing of the 'Vitali Chaconne' was an exhibition of cleanly, smooth technique, of smoother, fine, flowing, 'singing' tone and an intelligent understanding of shading and other musical graces." — Herman Devries, *Chicago Evening American*, February 13, 1925.

"A tone which is rich, warm and expressive." — Maurice Rosenfeld, *Chicago Daily News*, February 13, 1925.

"He had the spirit of the music, his tone was good, the rhythmic accent firm and the technique clean." — Karleton Hackett, *Chicago Evening Post*, February 13, 1925.

"He showed taste, discretion and tone in fair amounts without being overwhelming in their sum." — Edward C. Moore, *Chicago Daily Tribune*, February 13, 1925.

"Mr. Katz played with extreme beauty of tone and in a fashion to set him high in the list of the season's violinists. He has besides an instinctive appreciation for the essence of his music, an admirable technique with which to support his performance." — Eugene Stinson of *Chicago Daily Journal*.

Management Vernon Stolz
2114 STRAUS BLDG., CHICAGO

CORAL BAKER

Teacher of Artistic Singing. Oratorio—Opera—Concert. Classes in Ensemble. French, Italian and English.
STUDIO: 21 WEST TRADE ST.,
Telephone: 4018 CHARLOTTE, N. C.

HARRIET

YOUNGS

SOPRANO
RECITALS—CONCERTS—ORATORIOS
Address: Mgt. Mollie Croucher
Metropolitan Opera House, New York



MASTER INSTITUTE OF UNITED ARTS

Music—Painting—Sculpture—Architecture—Opera Class—Ballet—
Drama—Lectures
310 Riverside Drive New York City
Phone—3860 Academy

CONTINENTAL ENTERTAINMENT BUREAU

MARGARET WEIS, Pres. SAMUEL LENTZ, Director
Artists and Orchestras Furnished for Private and Public Entertainments. Send for Circulars.
New York Office: Carnegie Hall, Room 135. Tel. Circle 1350, Ext. 55
Brooklyn Office: 585 Bedford Ave. Tel. Williamsburg 3895

ILIFF GARRISON

"A PIANIST OF QUALITY"

MGT. DAVID McCARN
410 No. Michigan Ave.
Chicago

BALDWIN PIANO

MARIE MORRISEY

CONTRALTO

676 Irving Park Boul.
CHICAGO

Abraham

SOPKIN

VIOLINIST

Management:
S. Hurok, Inc., Aeolian Hall, New York
Personal Representative:
Charles Burke, 2001 Straus Bldg., Chicago

SUMMER MASTER SCHOOL

June 29 to August 8 (Six Weeks)

PROF. LEOPOLD AUER

MASTER VIOLIN INSTRUCTOR OF THE WORLD

PERCY GRAINGER

WORLD RENOWNED PIANIST

HERBERT WITHERSPOON

FAMOUS SINGER and TEACHER

RICHARD HAGEMAN

NOTED COACH and ACCOMPANIST

WILLIAM S. BRADY

CELEBRATED VOCAL INSTRUCTOR

SERGEI KLIBANSKY

INTERNATIONALLY FAMOUS VOCAL TEACHER

ISAAC VAN GROVE

CELEBRATED COACH and CONDUCTOR CHICAGO OPERA

CHARLES BAKER

PREMIER AUTHORITY ON ORATORIO, CHURCH MUSIC AND CONCERT REPERTORY

FLORENCE HINKLE

AMERICA'S FOREMOST SOPRANO

LEON SAMETINI

RENOWNED VIOLINIST and TEACHER

W. OTTO MIESSNER

NOTABLE AUTHORITY ON PUBLIC SCHOOL MUSIC

CLARENCE EDDY

DEAN OF AMERICAN ORGANISTS
AND REGULAR FACULTY OF MORE THAN 100 ARTIST TEACHERS

FREE SCHOLARSHIPS

Prof. Auer, Mr. Grainger, Mr. Witherspoon, Mr. Brady, Mr. Hageman, Mr. Klibansky, Mr. Van Grove, Mme. Hinkle, Mr. Sametini, Mr. Eddy and Mr. Demorest have each consented to award Free Scholarships to the students who, after an open competitive examination, are found to possess the greatest gift for playing or singing. Free Scholarship application blank on request.

TEACHERS' CERTIFICATES and DEGREES

Teachers' Certificates and the Degrees of Bachelor of Music, Master of Music, Doctor of Music, Bachelor of Music Education, Bachelor of Oratory, Master of Oratory and Doctor of Oratory will be conferred at the end of each summer session upon professionals who have the required credits and pass a satisfactory examination. Full details in Summer Catalog.

DORMITORY ACCOMMODATIONS - FALL SESSION OPENS SEPT. 14
COMPLETE SUMMER OR WINTER CATALOG ON REQUEST

CHICAGO MUSICAL COLLEGE

66 EAST VAN BUREN ST. (Chicago Musical College Building) Chicago, Ill.
The Leading and Largest College of Music and Dramatic Art in America. Established 1867
FELIX BOROWSKI, President
CARL D. KINSEY, Manager

Aeolian Company Will Erect New Auditorium

(Continued from page 1)

quired. The entire cost is estimated at about \$12,000,000.

Construction will soon begin on the new twelve-story building, which will occupy the Rockefeller site and those of several adjoining houses, all under the control of Commodore Charles A. Gould.

The building, which, it is expected, will be ready for occupancy in the summer of 1926, will contain only a small salon for music, since the property is not deep enough for a large hall. The present building on Forty-second Street has been leased until 1929, and during this period the Aeolian Company will occupy it and continue to operate the concert hall. When it is forced to turn over its lease to F. W. Woolworth & Company, purchasers, the space on the ground floor from Forty-second to Forty-third streets will be turned into a "five-and-ten-cent" store. The Aeolian Company intends, however, if it is possible, to erect a large recital hall, probably in the Fifties, to take the place of the present one.

The new Aeolian building will front on Fifth Avenue and Fifty-fourth Street and circle the St. Regis Hotel to another entrance on Fifty-fifth Street. Practically the whole twelve-story structure will be used for salesrooms and offices of

the various departments of the Aeolian Company.

The present Aeolian Concert Hall is distinctly unprofitable, an official of the Aeolian Company said. The rent that could be commanded for that space far exceeds the income of the auditorium. The Aeolian Company built it in 1913 because there was no suitable auditorium of its size for concerts.

When Aeolian Hall shuts its doors in 1929, there will be a serious shortage in auditoriums for concerts in New York. Town Hall, as its endowment increases, is obliged each year to devote more time to civic enterprises, and it is probable that there will be fewer concert dates open. Carnegie Hall will be turned to other uses in a few years, and unless new auditoriums are built, music will be homeless.

Activities in Chicago Studios

(Continued from page 28)

HENIOT LEVY STUDIO

The Heniot Levy Club met recently. Jennie F. W. Johnson, accompanied by Mr. Levy, sang Schumann's "Frauen Liebe und Leben," and Jeanette Epstein and Berenice Vielle McChesney played an interesting piano program. Alice B. Riley's play, "The Sponge," was acted by Adelaide Love, Vierlyn Clough, Gloria Chandler, Eugene Deadrich, and Verne Knell.

MARINUS PAULSEN STUDIO

Cecilia Van Atta, violinist and pupil of Mr. Paulsen, played in the Sherwood Recital Hall recently with fine tone and mature musicianship. The Seitz Concerto and music by Dancs, MacDowell, Gabriele-Marie and Nevin comprised her program. Marcella Shiels, pianist, was also heard.

ANNA TOMLINSON BOYD STUDIO

Katherine Becker, Mary Floyd, Marjorie Skinner, Madeline Whitbeck, Francis Noland, Isabel Wood and Robert Teeter were heard in the Lyon and Healy recital series on the afternoon of March 21.

FRIEDA STOLL STUDIO

Helen Davison, coloratura soprano, sang at the Library Hall for the Fond du Lac Woman's Club recently.

BUFFALO HONORS COMPOSER'S MEMORY

Works of Late John Lund Feature of Program by City Music Groups

By Frank W. Balch

BUFFALO, N. Y., April 4.—Never has Buffalo paid homage to a musician as it did to the memory of John Lund, composer and conductor, at a memorial concert held in Elmwood Music Hall. The Orpheus Club, Rubinstein Chorus of Women, Larkin String Orchestra and Polish Singing Circle, organizations which Mr. Lund conducted, each gave one of his compositions. Other organizations heard were the Buffalo String Quartet, composed of Messrs. Ball, Kogler, Stopper and Schmidt; the Shrine Quartet, made up of Messrs. Bollinger, Mott, Aspinall and Gahive, and the Guido Chorus. Mr. Ball led the Larkin String Orchestra.

Individual artists heard were Richard Miller, tenor; Edna Luse and Agnes Preston Storck, sopranos, and Mrs. Mary Reynolds, accompanist.

Seth Clark led the Guido Chorus; Leon Trick, the Rubinstein Chorus, and A. Wierzbicki, the Polish Singing Circle. The Orpheus and Rubinstein Choruses together gave a choral arrangement of Adam's "Holy City."

Mr. Miller's clear voice was at its best in Handel's "Where E'er You Walk." Miss Luse contributed "Je suis Titania" from "Mignon" and Miss Storck sang a group. All were unusually well received.

The Buffalo String Quartet played Rubinstein's "Music of the Spheres" and Tchaikovsky's Andante Cantabile in B Flat, receiving great applause for a beautiful performance. The Shrine Quartet sang works of Haydn and Brahms, and an arrangement of "Santa Lucia" as an encore.

The audience filled the large auditorium's floor and balcony.

The Buffalo Chromatic Club closed a

season in which good musical programs were well received with a delightful concert in the Playhouse. Georges Miquelle, cellist, and Renée Longy Miquelle, pianist, gave an artistic program, including César Franck's A Major Sonata, the cello substituting for the violin. Works by Schumann, Chopin, Popper, Pillois, Kampf and Boccherini rounded out the program.

Marie Mikova Makes Buffalo Début

Marie Mikova has returned to New York from Buffalo, where she made her first appearance in a piano recital recently, playing before the Twentieth Century Club. Her program included Debussy's "Children's Corner," Paderewski's Theme Varié, Op. 16, a Chopin group and works by Campbell-Tipton, Paola-Griffes, Cyril Scott and Arthur Hartmann. On the following day, Miss Mikova gave another program at the home of Mrs. Norman Clement, playing works by Bach, Chopin and others.

Summy's Corner

SONGS OF CHARACTER FOR CONCERT AND CHURCH

April Is Here!..... \$5.00

By CHARLES E. WHEELER

A delightful ballad of Spring.

Melodious and pleasing to sing.

Had the Violet Sent Me You... \$3.30

By GEOFFREY O'HARA

A "wishful" thought suggested by the violets and set to charming music.

I Love to Tell the Story..... \$6.00

By J. DeFOREST CLINE

Here is a fine spontaneous song-setting of this old familiar hymn. The melody, delicately and reverently joyous, with its simple but varied accompaniment, succeeds in giving the text an added spirit and significance and makes the "old" story "new."

The Hands That Are Holy... \$5.50

By BEATRICE MACGOWAN SCOTT

Reverent love and simple dignity reflected here. Especially appropriate for "Mother's Day."

Clayton F. Summy Co., Publishers
429 South Wabash Ave., Chicago, Ill.

MAY
BARRON
CONTRALTO

Address: 788 Riverside Drive
New York, N. Y.

HANNA
BUTLER
SOPRANO

512 FINE ARTS BLDG., CHICAGO



ANTONIO
NICOLICH
Basso

Chicago Civic Opera Co.
Management V. STOLZ
1816 Straus Bldg., Chicago



LOUISE TAYLOR
SOPRANO

Chicago
Civic Opera Co.
Mgmt. V. STOLZ
1816 Straus Bldg., Chicago

P. MARINUS
PAULSEN

Conductor Indianapolis Symphony Orchestra
Violin and Composition
SHERWOOD MUSIC SCHOOL Chicago

ALFRED WALLENSTEIN

SOLO CELLIST

Chicago Symphony, Orchestra Hall, Chicago

HELEN FREUND

SOPRANO

Chicago Civic Opera
Auditorium Theater Chicago

GOLDIE GROSS
VIOLONCELLIST

8844 Lake Park Ave., Chicago

RUDOLPH
PIANIST **REUTER**

Haensel & Jones, Aeolian Hall, N. Y.

HELEN FOUTS CAHOON
SOPRANO

608 Fine Arts Building, Chicago
Phone Wabash 8988

LEON SAMETINI
VIOLINIST

64 E. Van Buren St., Chicago

VITTORIO TREVISAN
Basso—Chicago Civic Opera Ass'n.

Vocal Studios: 74 Auditorium Bldg., Chicago
Wabash 4109

EASTMAN SCHOOL OF MUSIC

Of

The University of Rochester

SUMMER SESSION

June 22—July 25, 1925

All Regular Departments in Session with Complete Faculties

PUBLIC SCHOOL MUSIC

FACULTY OF NATIONALLY KNOWN EXPERTS

OFFER COURSES IN

METHODS, INSTRUMENTAL MUSIC

(Woodwinds, Brasses, Strings)

PIANO CLASS TEACHING, APPRECIATION, VOCAL CLASS

TEACHING, HARMONY

NORMAL AND REPERTORY CLASSES FOR

PIANO TEACHERS

Organ Accompaniment of Motion Pictures

Academic Work in University in Conjunction with Music Study

For Information Address Director of Summer Session

Eastman School of Music, Rochester, New York

Galli-Curci Is Fêted in "Stop-Over" Concert Before Honolulu Throng



Photo by Gessler, Honolulu

A Native Tribute to a Singer's Art—Amelita Galli-Curci, Coloratura Soprano, with Her Husband, Homer Samuels, Pianist, Decorated with Hawaiian Wreaths from the Admiring Public of Honolulu

HONOLULU, March 28.—Amelita Galli-Curci sang at the Hawaii Theater at noon recently, while her ship was in port, en route to a three months' tour of Australia. The entire house of 1700 seats was sold in advance and scores were turned away. Mme. Galli-Curci's reception duplicated that which has been accorded her in Europe and the United

States. Residents said no artist had received so enthusiastic a response in Honolulu. It was said that the box office receipts constituted a new record for Hawaii.

A graceful act of the singer especially won the hearts of the audience. Just before the intermission two diminutive Chinese girl ushers bore to the stage two large golden flower leis, or Hawaiian wreaths, with which they decorated Mme. Galli-Curci and her husband, Homer Samuels, after the Hawaiian custom. As these were placed around the singer's neck, Mme. Galli-Curci, laughing gaily, swept the girl to her with an impulsive movement and kissed her on the forehead. The little usher, very much surprised and a little confused, then ran into the wings, while the audience burst into a roar of applause. Mme. Galli-Curci had already been presented with keys to the city.

The program was the same with which she opened her London series. It included two old Italian songs—Bononcini's "Deh piu a me" and Pergolesi's "Se tu m'ami" a recitative and aria from Meyerbeer's "Dinorah"; Bishop's "Pretty Mocking Bird," given with obligato by Manuel Berenguer, flutist; Staub's "L'heure silencieuse," Valverde's "Clavelitos"; Schumann's "Mondnacht"; the Polonaise from Thomas' "Mignon"; Fennel's "The Garden Wind," Mr. Samuels' "Pierrot"; Russell's "Vale"; and the Shadow Song from "Dinorah," again with the flutist, who also gave solo numbers.

The concert was under local management of Iola B. Ingalls.

MARGARET GESSLER.

Anthony Pesci, tenor, has been engaged for several appearances in Staten Island and New Jersey in the near future. His programs will include several new compositions by American composers.

OPERA CONDUCTORS WILL TEACH SUMMER CLASSES

Chicago Musical College Master Course
to Include Tuition by Hageman
and Van Grove

CHICAGO, April 4.—Two opera conductors will participate in the summer master courses of the Chicago Musical College. They are Richard Hageman and Isaac Van Grove.

Mr. Hageman, formerly with the Metropolitan Opera in New York and well known to Chicagoans as conductor of the Ravinia and Chicago opera companies, will give instruction in a number of subjects again this year. Mr. Van Grove, who has conducted at the Auditorium for several seasons, will hold his first master course at the college, where he is a member of the faculty. Each of these teachers will give two free scholarships to singing students.

Mr. Hageman's courses will include classes in coaching, repertoire and interpretation, and in the art of accompanying, in which he specializes. He will also give instruction in orchestral conducting.

Mr. Van Grove will hold coaching, repertoire and operatic classes, and will give private instruction in accompanying. To the latter work he brings the experience of accompanist to Mary Garden and other artists.

Johnstown Welcomes Artists

JOHNSTOWN, PA., April 4.—Percy Grainger, pianist, was the sixth artist appearing in the Cochran Auditorium this season. Reinald Werrenrath, baritone, preceded Mr. Grainger in the series of recitals sponsored by the Board of Education.

GORDON BALCH NEVIN.



ELSA ALSEN

Dramatic Soprano

A few opinions of critics about recent appearances

The Philadelphia Eve. Bulletin

Her tone production was admirably controlled in the quieter passages and her response to the climaxes was positively thrilling. Above the mighty sonority of the full orchestra her voice soared gloriously clear.

The Baltimore Eve. Sun

Mme. Alsen is a great artist, who invests even lyric trifles with a definite value and a sort of steady effulgence that carries warmth into every nook and corner and puts an audience in a most receptive mood.

N. Y. Eve. Mail

Whether singing in opera or in concert, Elsa Alsen has that rarity, a real dramatic soprano voice, to offer her hearers—a voice of uncommon natural beauty, even a "golden" voice, produced as a rule with delightful freedom.

And one cannot listen to such a voice as hers through a long program without knowing many moments of delight.

Pitts Sanborn.

BROOKLYN EAGLE

... HER VOICE IS A VOICE OF GREAT BEAUTY, OF EXTRAORDINARY RANGE, POWER AND EXPRESSIVENESS.

EDWARD CUSHING.

Cleveland Leader News

The gorgeous voice, which is as rich as old tapestry in its colors, burst forth in the immortal love-death music from "Tristan."

The singing was of a kind to arouse tempestuous enthusiasm that brought the first part of the program to a successful finish.

Cleveland Times

The evening was replete with triumphs and thrills, and it must be admitted that the honors of the performance went unquestionably to Elsa Alsen, who is as perfect a Wagnerian soprano as any of her generation.

In America all season 1925-26

Bookings made now

Exclusive Management
ANNIE FRIEDBERG

Metropolitan Opera House Bldg.
New York, N. Y.



CIVIC SUMMER MASTER SCHOOL of MUSIC -- WINSTON-SALEM, N. C.

WILLIAM BREACH—DIRECTOR

SIX WEEKS—FROM JUNE TWENTY-SECOND TO AUGUST FIRST

Faculty

A. Y. CORNELL — Vocal Department
Vocal Coaching

GERTRUDE McNEARY — Opera Classes

CHARLES GILBERT SPROSS —
CHARLES

G. VARDELL, Jr. Piano Department

MRS. WILLIAM JOHN HALL —

Piano Normal Classes
Department

CHRISTIAN D. KUTSCHINSKI — Instrumental Music

The School

Is housed in the splendid new MEMORIAL HALL, on the campus and 'midst the age-old traditions of Salem College

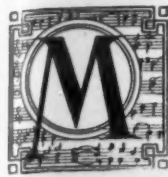
Information

Comprehensive information is obtainable from William Breach, the Director, who will also be glad to tell you about the

FOUR FREE SCHOLARSHIPS

Childhood and Bird-Life Among Topics of New Works

By SYDNEY DALTON



MODERNISM served through the medium of the orchestra is more apt to make an appeal to the listener than when it is confined within the more limited boundaries of a voice or solo instrument. The wide variety of rhythms and instrumental coloring often serves to sugar-coat what otherwise would be entirely unintelligible to the unsympathetic or less sophisticated person. Comparatively few strikingly modern works for the piano, for example, have crept into the repertoire of our pianists—though all pianists are not nearly so hidebound in their taste as a number of enthusiastic adherents of modernism would have us believe.

"Memories from Childhood," by Leo Ornstein

These thoughts arise perhaps from an examination of Leo Ornstein's "Memories from Childhood" (G. Schirmer), for this young Russian-American is acknowledged among the moderns, who regard him as being fairly advanced in his musical views. Of late Mr. Ornstein has written considerably of childhood, but these eight pieces are rather more unusual than their predecessors of the same genre. They are, to begin with, almost, or quite, rudely offensive to the conventional ear. There is—again from the viewpoint of the conventionally trained—a calm, insidious ugliness that slowly and deliberately unfolds itself from measure to measure and page to page. And, to return to

the thought with which I opened this review, the piano never for a moment conceals with extraneous effects the reality of the tonal combinations.

Personally, I marvel at rather than rejoice in these pieces. There is much that is intriguing and clever about them, so much that is subtly descriptive, and all within strictly limited bounds. Take for example, "In Grandpapa's Big Rocker," which is obviously a very old and squeaky rocker; and "The Funny Story," in which the listener indulges in many a chuckle and an immoderate, if unmelodious, laugh.

A Cadenza for Beethoven by Levitzki

To turn from Ornstein's pieces to Mischa Levitzki's Cadenza for the first movement of

Beethoven's Concerto in C Minor (G. Schirmer) is like going from a cubist canvas to a Rembrandt portrait. Here the brilliant young twentieth century pianist turns his thoughts and his art back a century and envelops himself completely in the thought and idiom of the great master, writing a dozen brilliant pages of commentary on the themes contained in the first movement of the Third Concerto. This is as fine a bit of writing for the piano as Mr. Levitzki has done, and pianists will be put to it to find a better Cadenza for Beethoven's noble work.

Bird Sketches for the Piano by R. Deane Shure

R. Deane Shure has used the call of the bob-o-link, red-winged blackbird, purple finch linnet and whip-poor-will as a basis for a set of "Four Bird Sketches" for the piano (White-Smith Music Publishing Co.). This composer has written many melodious and attractive pieces for pianists and this book ranks with the best of them. He has a facile style and writes smoothly for the instrument in a manner

that is bound to attract many admirers of the lighter phases of music. Combined with these qualities there is in this instance an instructive background that enhances the value of the numbers. Before each piece the composer gives the notes of the call upon which it is based, with an illuminating quotation from F. Schuyler Mathew's "Field Book of Wild Birds and Their Music. In their technical demands the sketches are in the fourth and fifth grades.

After Sundown —Piano Pieces by Frances Terry

"Valse Créole," "The Masqueraders" and "Hallowe'en Promenade" are the titles of three pieces for piano by Frances Terry (G. Schirmer).

Few composers of teaching material are more popular with young pianists than the writer of these pieces. She knows the requirements of the different grades and fashions her music accordingly, with the needs of the teacher and the pupil in mind. These latest numbers are characterized by the melodiousness and general musical interest usually to be found in this composer's work. Third and fourth grade pupils could learn them.

Two Numbers for Piano by Charles Huerter

Charles Huerter was in a particularly light and tuneful mood when he composed the two piano pieces entitled "Moonflower" and "On Dancing Waters" (Arthur P. Schmidt Co.). The first is in waltz tempo. The flowing melody and rhythmic left hand accompaniment will appeal to intermediate students. Its companion piece has rather a commonplace, tinkling rhythm, but it is tuneful. Both are examples of tuneful third grade drawing-room music.

"A Day in the Life of a Child," by J. L. Norman

Jeannette Latimer Norman's "A Day in the Life of a Child" (Carl Fischer) is a collection of seven pieces for piano, dealing with incidents from the time the cuckoo clock calls seven, through the journey to school, lessons, play time and dancing instruction, to the "Good Night" lullaby. There is material for second and third grade pupils in the book, and it includes wide variety of touch and rhythm, with a generous amount of melody playing in outside and inside voices.

"The Love Path" and "Magic," by C. W. Cadman

In "The Love Path" (John Church Co.) Charles Wakefield Cadman has written another of those melodies of his that seem to crop up in the mind long after the song has been looked over, and this, surely, is a strong evidence of popularity. The work has a swinging rhythm in nine-eighth time, well accentuated by the accompaniment. Another song by the same composer, and from the same press, is "Magic," a flowing melody and simple accompaniment, combining to make a song well up to Mr. Cadman's average. Both numbers are published in two keys.

Exercises for the Cello by Gerald C. Maas

The Scholastic Series (G. Schirmer) has added a valuable book by Gerald C. Maas, entitled "Practical Cello Exercises." Coming from such an outstanding authority on cello playing, the work will doubtless have a deserved demand. The purpose of the book is to serve as an introduction to Mr. Maas' "Finger Exercises and Scale Studies," also published in the Scholastic Series. There are, at the beginning, nine photographs illustrating the correct way to hold the instrument and the hand in different positions. The body of the work has sections dealing with sustained notes, exercises for the wrist and fingers, scales, arpeggios, double-stops, chords, harmonics, easy exercises in the thumb position, octaves, enharmonic notation and short studies in various positions and pizzicato.

"Little Red Boat"—Song by Louis Victor Saar

Louis Victor Saar's song entitled "Little Red Boat" (Oliver Ditson Co.) is quite different from the three other songs in Op. 100, reviewed in these columns some time ago. This one probably comes as near to being in a popular vein as a musician of Mr. Saar's excellence would attempt. It has a delightful melodic line and is the kind of melody that lingers in the memory, but

bears evidences of a musicianship that is seldom found in songs of a light nature. The words are by Fred. G. Bowles, who inclines in his lyrics strongly toward the sentimental. Mr. Saar's setting is appropriate, though avoiding the temptation to become banal. There are keys for high and medium voices.

Two Pieces for the Violin by Karl Rissland

"The Coquette" and "Toy Soldiers' Parade" are two pieces for violin by Karl Rissland (Oliver Ditson Co.) that possess the light and airy quality of their titles. They would make agreeable teaching pieces in the intermediate grades. The composer eschews double-stops and has written accompaniments that are no more difficult than the solo parts. Their chief technical problems for the violinist are lightness of bowing and velocity in passage work.

TONE CONSCIOUSNESS

Is Assured Thru

MARCOTONE

The Science of Tone-Color
For TEACHER and STUDENT

Send for Booklet to

The MARCOTONE STUDIOS
322 W. 106th St., New York, N. Y.

VIRGINIA CARRINGTON THOMAS

Mus. Bac.,
A. A. G. O.

American Organist and Composer
"Technical capacity—knowledge of the organ."—New York Herald Tribune.
"Musicianship was admirable and brought warm applause."—New York Sun.
"Well chosen program—clever Canon by herself—admirable technique and her registration was clever and varied."—Musical America, New York.
"Gifted organist—interpretations showed sincerity of feeling—smooth, sure execution."—Musical Courier.
CONCERTS: 516 FIFTH AVE., NEW YORK



WAGER SWAYNE HARRIS

Teacher of Singing

HELEN STEELE, Coach
Studio: 891 West End Ave.
New York, N. Y.
Tel. Endicott 9740

RITA BARRIOS

SOPRANO
French, Spanish, Mexican, Russian
Folk Songs in costume, with
orchestra if desired.
Operatic Repertoire
Personal Representative: VERA SIMONTON
24 East 40th St., New York City

REX TILLSON

COACH ACCOMPANIST

168 East 51 Street

New York

Plaza 4426

Celebrated,
Spanish Piano
Virtuoso.
Teacher of
many famous
pianists.

19 West 85th St.
New York

Phones: Schuyler 1044 or 9923

JONÁS

ALBERTO



LESLEY MACK

ENGLISH TENOR

Concert—Oratorio—Opera

Apply: SECRETARY

1026 President St., Brooklyn, N. Y.

Phone Prospect 1116

ALBERTO BIMBONI

Voice Teacher

Coach for Opera and Recitals

2025 Broadway, New York City

Telephone Columbia 6074

Frederick Gunster

TENOR

Management: R. E. Johnston
1451 Broadway, New York City

RHYS

MORGAN

THE WELSH TENOR

Management Roger de Bruyn, 1540 Broadway, New York

MEHLIN PIANO

Dr. J. O. Howells, Associate

Tel. 3787 Bryant

ELENORE

ALTMAN

PIANIST

Teacher at Institute of Musical Art, New York

STUDIO: 360 RIVERSIDE DRIVE, NEW YORK CITY



of DALCROZE EURYTHMICS

SUMMER SESSION
JUNE 1 TO JULY 15, 1925

168 East 51st Street, New York
Plaza 4426

Marguerite Heaton
Director

PAUL KOCHANSKI

Steinway Piano

Management, GEORGE ENGLES, Aeolian Hall, New York

FANNIA BOSSAK

Mezzo Soprano

Teacher of Singing

22 West 95th Street

New York, N. Y.

Tel. Riverside 0344

JACQUES THIBAUD

Internationally Famous French Violinist

In American Season 1925-26

Now Booking

Management: METROPOLITAN MUSICAL BUREAU, Aeolian Hall, New York City

IN BROOKLYN'S WEEK

New York Philharmonic Concludes Series—Rachmaninoff Heard

The New York Philharmonic, under Willem Mengelberg, gave the last in its series of concerts in Brooklyn in the Academy of Music on Sunday afternoon, March 29. The soloist for this concert was Alfred Cortot, pianist, who was heard in Beethoven's "Emperor" Concerto. He gave the work a virile and artistic reading. His skill, technical and interpretive powers were ably demonstrated and he received prolonged applause. Other numbers were the infrequently heard Gade Overture, "Echoes" from Ossian and Brahms' Symphony in E Minor. Sergei Rachmaninoff, pianist and com-

poser, was heard in recital in the Academy of Music on Tuesday evening, March 31. A capacity audience greeted the artist, who was more than liberal in his encores. His program included a beautifully played Caprice, Air de Ballet by Gluck-Saint-Saëns and the "Appassionata" Sonata by Beethoven. In the latter work the artist departed from the usual traditions and injected some of his own individuality in its interpretation. Numbers by Chopin were played with consummate artistry. A bright spot on the program was a group of the pianist-composer's own works, among them a Serenade and the much played Prelude in C Sharp Minor. Several encores were added. The program closed with "Artist's Life" by Strauss-Godowsky. ARTHUR F. ALLIE.

Graduate of New York College of Music Sings Role of "Carmen"

Olivia Martin, a graduate of the New York College of Music, who won a scholarship in opera at the Eastman School in Rochester in September, 1923, sang the title rôle in a performance of Bizet's "Carmen" in Rochester recently. The opera was sung in English. Miss Martin was praised for her beautiful voice and her ability as an actress. While she was at the New York College Miss Martin was a pupil of Carl Hein, and was heard in several performances of light opera and sang the rôle of *San-tuzza* in a presentation of "Cavalleria."

Many Clubs Hear Clarence Gustlin in His Interp-Recitals

Clarence Gustlin, whose interp-ecitals have proved a popular feature in many club programs this season, has just completed a tour that has carried him to points in Illinois, Indiana, Arkansas, Mississippi, North and South Carolina. Mr. Gustlin will return South for the convention of the Florida State Federation early this month and will visit St. Louis for two recitals later in April. Mr. Gustlin's recitals are sponsored by the National Federation of Music Clubs in its efforts to increase interest in American works.

Palmer Christian Plays at Wanamaker's

Palmer Christian, organist of the University of Michigan at Ann Arbor, who took part in a concert in the Wanamaker Auditorium in February, returned to the same hall for a concert on the afternoon of March 12. Mr. Christian was heard by a large audience, playing works by de Boeck, Karg-Elert, de Lamarier, Bach, Elgar, Dickinson, Bossi and others.

De Pachmann Chooses Chopin Program for Farewell New York Recital

Vladimir de Pachmann will make his farewell appearance in New York in a recital in Carnegie Hall on the evening of April 13. His program will be composed entirely of Chopin numbers, including the G Minor Ballade, three etudes, three mazurkas, the B Flat Minor Scherzo and other numbers. Mr. de Pachmann will fulfill several other engagements in the East before sailing for England on May 16. In the two seasons that the seventy-seven year old pianist has been in America he will have made 112 concert appearances.

Harvard Glee Club Includes Classic Works in Carnegie Hall Program

The Harvard Glee Club, Dr. Archibald T. Davison, conductor, will give a New York concert in Carnegie Hall on the evening of April 18. The program will begin with an Ave Maria, ascribed to Arcadelt and will end with "Grant Us to Do with Zeal" by Bach. Between these two classic numbers will be works by Byrd, Gretchaninoff, Poulenc, Bantock, Chabrier, Sullivan, Morley, Cui and others.

Elsie Ahrens Assists in Organ Recital

Elsie Ahrens, soprano, was the assisting artist in the organ recital given by E. Harold Duvall at the Flatbush Presbyterian Church on the afternoon of March 29. Miss Ahrens was heard to advantage in "Come Unto Him" from Handel's "Messiah," "With Verdure Clad" from Haydn's "Creation," "The Ninety and Nine" by Sheldon and "The Great Awakening" by A. Walter Kramer. Mr. Duvall's program included works by Borowski, Handel, MacDowell, Biggs, Rogers and others.

Mischa Elman's Quartet Announces Last Chamber Music Concert

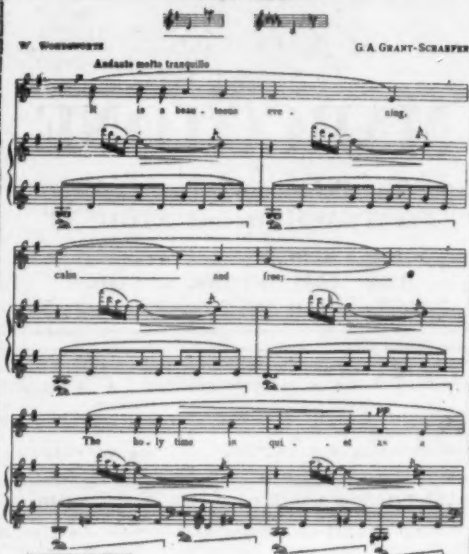
Mischa Elman and his string quartet will give the third and final concert of the season in the Town Hall on the evening of April 15. The program will include numbers by Haydn, Mozart and Brahms. Mr. Elman will continue his series of chamber music concerts next season, making three appearances in Aeolian Hall on the following dates: Dec. 1, Feb. 16 and April 6.

A. Buzzi-Peccia has just completed a new song, "La Savilliana," which is dedicated to Mme. Galli-Curci. It will be published shortly by Carl Fischer.

SELECTED SONGS

by G. A. GRANT-SCHAEFER

The Sea



NEW SONGS

NATURE FANCIES	Net
The Hidden Violet (2 keys)	.40
April Fool (2 keys)	.40
YOUR VOICE I HEAR (2 keys)	.40
SONGS FROM THE SOUTH	
Musieu Balajo (Creole) (2 keys)	.40
The Little Angel Band (2 keys)	.45
SACRED SONGS	
By Babel's River-side We Sat in Tears (2 keys)	.50
Agnus Dei (O Lamb of God) (2 keys)	.40
Ave Maria (Shepherd Divine, Hear Thou Our Prayer) (2 keys)	.45
O Salutaris (O Gracious Father) (2 keys)	.40

The Arthur P. Schmidt Co.

Boston New York
120 Boylston St. 8 West 40th St.

BRUCE SIMONDS

American Pianist

Scores Great Success at First Boston Recital, March 22, 1925

Boston Herald—March 23, 1925

"Since Mr. Simonds continued to make of Bach's 'Caprice,' with its rather ponderous playfulness, really attractive music, he must indeed have a way with Bach which would warrant his setting up as a Bach specialist, should such an ambition possess him. He has all the qualities needed—rhythm unusually keen, a singularly pure tone which he is both able and willing to color when he feels the music calls for color, delicate sensitivity to melodic line, and, above all else, sentiment.

"More delightfully still, Mr. Simonds played the Couperin pieces. An exquisite grace and an enchanting tone he had at hand for 'Le Carillon,' a sparkling brilliancy for 'Le Tic-Toc.'

"Much might be said in praise of Mr. Simonds' brilliant playing of the Toccata; of his grace and beautiful tone in the Chopin Nocturne, and his freedom from the taint of sentimentality; of his brightness of rhythm everywhere; of the clear, cool tone in the odd Italian piece that makes one hope to hear the artist presently play certain pieces by Debussy and Ravel. But the outstanding feature of the afternoon was his beautiful performance of the music of Cesar Franck."

R. R. G.

Boston Transcript—March 23, 1925

"Mr. Bruce Simonds, playing for the first time in Boston, in a concert of his own, on Saturday afternoon at Jordan Hall, is musician before he is pianist; while as both he is finely tempered. In nothing is he instinctively or calculatingly displayful. He bears himself modestly and straightforwardly; he gives himself wholly and unaffectedly to the task in hand.

"His ear is sensitive; his hands command—and proportion—a wide range of touch and tone. Clarity, precision, fleetness, a sufficient power at will or need, all serve him. He can maintain a melodic line; make play with rhythm; set in an harmonic background; twine arabesques about a thematic stem; distribute and shade color."

H. T. P.

Christian Science Monitor—March 23, 1925

"The delicacy and soft nuances which seem integral to Mr. Simonds' playing make his style light and lovely. So fleet and whisking were the phrases and ornaments he played in the Bach and Couperin that the intimate quality of these compositions remained unimpaired."

For Season 1925-26 Bookings Address

Exclusive Management: ANNIE FRIEDBERG, Metropolitan Opera House Building, New York



Arthur Kraft's Sermon in Song Delights Throng

By V. Y. DALLMAN

Is there sermon in song? The answer is affirmative from those who filled the Westminster Presbyterian church to overflowing Sunday afternoon. It is unanimous.

This is so because they heard Arthur Kraft sing, accompanied on the great pipe organ of that sanctuary by R. Albert Guest.

There was impressive truth in what the Rev. Walter R. Cremeans, pastor of the church, said to the great congregation, that Springfield should appreciate the fine artistic talent provided for these afternoon services in song. They accomplish great good in giving desirable musical inspiration to the young and in filling the hearts of those who hear with those better impulses which are always quickened by the soul-tones of real music and song.

It was with difficulty yesterday that the great audience observed that church decorum which restrains applause. It seemed that some such tribute must find expression from an appreciative audience, but there was tribute enough, perhaps in the fact that the great audience filled the church long before the time for the concert to begin. Many were compelled to stand. The magnet was Arthur Kraft's voice.

It exceeded expectation. It was that climax of vocal perfection which was predicted for him several years ago, when he was first introduced to a Springfield audience by Mr. Guest. He sang oratorio numbers with fine dramatic force and with tones as soulful in their sweetness as they were impressive in their other vocal virtues.

The audience felt the spell of every number that he sang, but found its special inspiration in this concluding song—not announced on the program but longed for by all who have heard him sing it before—"When They Ring the Golden Bells for You and Me."

It was a superb conclusion of a wonderful afternoon of music—it was the peroration of a marvelous sermon in song.

—Illinois State Register, Springfield, Ill., Feb. 23, 1925.

For Terms and Dates, Address

FRED O. RENARD
118 West 76th Street
New York, N. Y.

During the summer Mr. Kraft will conduct a class in voice culture at his summer home at Watervale, Mich., beginning July 26th and continuing for six weeks. For further information address Arthur Kraft, c/o of Renard, as above.

New York's Concert Week Brings Many Events of Interest

Number of Recitals Remains High in Spite of Lateness of Season—Evening More Popular Than Afternoon for Concert Appearances—Favorite Organizations and Individual Artists Heard in Programs of Note—Several Choral Groups Draw Large Audiences

GENERALLY, by the first of April the weekly number of recitals has diminished by nearly one-half, but for some reason, this year, concerts are as numerous as ever, although there are more in the evening and fewer in the afternoon. Last week brought recitals by such popular organizations as the Friends of Music, the Elshuco Trio and the Saint Cecilia Club, while the Columbia Glee Club and the Helvetia Mannerchor gave concerts of unusual interest. Several popular artists were heard in recital, including Beniamino Gigli, Myra Hess, Wanda Landowska and John McCormack, while Jascha Heifetz made his last appearance in New York previous to starting on a world tour to last two years.

Gigli in Benefit Recital

Singing a benefit recital for the Casa del Soldato, otherwise Soldiers' Home, in Rome, Beniamino Gigli heaped generosity on generosity at Carnegie Hall the evening of March 30. Just before

the concert he returned his fee and thus materially increased the sum made available for samaritan purposes. He was equally magnanimous in the matter of encore numbers and in the expenditure of a voice that is perhaps unrivalled among operatic tenors of the day, so far as beauty and glow of tone are concerned.

This lavishness, however, was not always judiciously planned. The tenor, apparently in too high spirits, drove his high tones unnecessarily strenuously in his first number, "M'Appari" from "Marta." They were not Gigli's best tones, but they electrified the throng. Midway in the concert announcement was made that the singer had been seized with a sudden indisposition and asked the indulgence of the audience for some changes in the program. "Celeste Aida" was omitted, the Aubade from "Le Roy d'Ys" being substituted. A duet from "Rigoletto" (presumably the taxing "E il sol dell'anima") also went by the board, the first act duet from "La Bohème" replacing it. These changes enabled the tenor to employ his beautiful middle voice to a greater extent and there was more of soft-voice singing, including some rather questionable excursions into falsetto, than there was of soaring climax.

The audience probably was the richer for the substitutions. One can hear loud, high tones at the opera house any day, but such lovely lyric singing as Mr. Gigli's in music of simpler, tenderer character is as rare as it is enchanting. Any sensitive ear would gladly exchange all the climactic high B's in Operadom for phrases of such haunting charm as those Mr. Gigli sang in Donaudy's "Vaghissima Smbianza" or Gluck's "O del mio dolce ardor." An instance of a cheap song being made to sound far better than it is was found in the lovely soft-voice presentation of Toselli's "Rim-pianto." Of surpassing charm, also, was his singing of the music which

closes the balcony scene of "Roméo et Juliette," included among his extras.

Mr. Gigli again proved himself a master of the technics of song and there was often also a mastery of a finely lyrical style. But he had his moments of sentimentality, when the vice of the operatic sob replaced artistic expression of emotion. Doubtless, however, these overdrawn effects played their part, along with the sensuous beauty of his tone, in stirring the excited applause that greeted his every number.

Sharing in this applause was Beatrice Mack, a young soprano who was heard in recital earlier in the season. Her fresh and youthful voice, her well advanced if not yet fully matured art of delivery, and her engaging personality enabled her to achieve a personal success in numbers by Veracini, Koechlin and Sibella, with a show-piece in *Ophelia's* air from "Hamlet." She was also quite equal to her part of the "Bohème" duet. Vito Carnevali was an able accompanist for both singers and was also represented by a song, "Come with Me," one of two sung in English by Mr. Gigli.

The audience completely filled the huge auditorium and there were many additional seats on the platform to care for an overflow.

O. T.

Katherine Bacon Again

Katherine Bacon, who was heard in recital earlier in the season as well as with the League of Composers, appeared again in Aeolian Hall on the evening of March 30. Miss Bacon played an interesting program beginning with Mozart's D Major Sonata and including the Brahms Waltzes, a group of Schubert-Liszt transcriptions, the Chopin B Flat Minor Sonata and a group of pieces by Liapounoff.

Miss Bacon played the Mozart Sonata very delightfully, in spite of too much speed in the quicker movements. Some of the Brahms Waltzes were very delightfully given, others less so. It seemed as though the more suave waltzes interested the player more than

the strenuous ones, as it was in these that she exhibited the better tone. A tendency to inequality between the two hands interfered somewhat with the fine legato required for the best interpretation of "Hark! Hark! The Lark!" The "Erlkönig" revealed splendid technique and a fine sense of dramatic climax. The B Flat Minor Sonata was well played and was a welcome relief from the much overplayed Third Sonata. The Liapounoff pieces are not of startling interest, but Miss Bacon did all that could be done with them, especially the difficult Tarantelle that ended the program.

J. D.

[Continued on page 34]



Thurlow Lieurance

COMPOSER-PIANIST

Assisted by Edna Woolley-Lieurance

CONCERT SOPRANO

In Joint Recital

Dramatized Indian Songs and Ceremonies
Lieurance Concert Management
1712 Chestnut St., Philadelphia, Pa.
1103 "R" Street, Lincoln, Nebraska

The Cleveland Institute of Music

ERNEST BLOCH, Director

SIX WEEKS SUMMER SESSION

June 22—August 1

ERNEST BLOCH, leading composer and music educator, will give his famous

MASTER COURSE

(Pedagogy—Counterpoint—Harmony—Form—Fugue)

recently given in San Francisco and Rochester to over 200 students

Master Courses and Private Classes in
Pedagogy, Piano, Violin, Voice and 'Cello
conducted by

BERYL RUBINSTEIN VICTOR DE GOMEZ
JOHN PEIRCE ROGER SESSIONS
ANDRE DE RIBAUPIERRE

Special classes for teachers and advanced students in Harmony, Counterpoint, Interpretation and Concert Repertoire

A Complete Faculty for a Complete Summer Session

For Full Particulars Write Registrar R.

2827 Euclid Avenue Cleveland, Ohio

Marie Rappold's

SPLENDID SUCCESS AS

"Leonora" in Il Trovatore

with the

PHILADELPHIA CIVIC OPERA COMPANY

"In a Manner Seldom Heard"

—Philadelphia Inquirer

A generous share of the honors in the cast went to Marie Rappold, as "Leonora." Mme. Rappold has the statuesque figure and a grace of manner to make Leonora a majestic heroine, and there was authority in her acting as well as in her singing. Her voice is of good volume and retains much of the pure soprano quality of her earlier operatic days, and both of her principal arias, "Tacea la Notte Placida" (Peaceful was the Night), with its touch of coloratura, in the first act, and the dramatic "D'Amor Sull'ali Rosee," (Love, Fly on Rosy Pinions) in the last act, were sung with no little brilliance.—Philadelphia Bulletin, February 27, 1925.

Crowded House Hears "Trovatore"—Marie Rappold as "Leonora"

The performance last night was remarkably good. Marie Rappold, the "Leonora," was in even better voice than when she appeared as "Aida" with the company, and gave the difficult arias with which the role is crowded with excellent effect.—Philadelphia Public Ledger, Feb. 27, 1925.

One of the most difficult roles in opera is that of "Leonora," which Mme. Marie Rappold sang. Her fine natural voice and long experience enable her to present the character in a manner seldom heard.—Philadelphia Enquirer, Feb. 27, 1925.

Marie Rappold Sings Principal Role in Fine Performance

The real start was with the colorful singing of Marie Rappold. She did splendid work.—Philadelphia Record, Feb. 27, 1925.

Available for recitals, oratorio, opera this season and next

Management: M. H. HANSON, 437 Fifth Avenue, New York City

New York's Round of Concerts and Recitals

[Continued from page 33]

Florestine Fortier's Début

Florestine Fortier, a Canadian soprano, made her New York début in recital in the Town Hall on the evening of March 30 in an unusual program. Mme. Fortier began with Handel's "Care Selve" and then gave three Brahms songs all as a group in strange combination. These she followed with five futile songs by Medtner, their placement after the Brahms being a mistake on the principle of the greater glory dimming the less. The next group was four songs by Alfred Laliberté, two of them entitled "Chansons d'Eve," Nos. 1 and 3, "Cantique de la Vierge" and "Der Berg und die Sonne." The final group was Debussy's "La Mort des Amants," Catoire's "L'Extase Langoureuse" and Bachelet's "Chère Nuit."

Mme. Fortier's voice, though light, is agreeable in quality except when she tries to sing high. Her interpretative gifts are well above the average, and by virtue of these she infused considerable interest into the Medtner numbers so that the audience would have liked a repetition of "Schlafos." Of the Brahms the lovely "Botschaft" was the best sung. The Debussy number, being quite in the artist's style, was one of the best numbers on the program. Alfred Laliberté played overwhelming accompaniments.

J. A. H.

Wanda Landowska's Third

Wanda Landowska, harpsichordist and pianist, assisted by a band of players from the Philharmonic and conducted by the active Willem Mengelberg, gave her third concert of seventeenth and eighteenth century music in Aeolian Hall on Tuesday evening, March 31. The program began with a Concerto in C Minor for harpsichord, strings, horns and woodwind by Philip Emanuel Bach, having, possibly, its first hearing in New York. A work of earnest beauty and noble thought, it was given a remarkable performance by all concerned. Although the rather narrow range of the solo instrument caused moments of restlessness, Mme. Landowska's superb art made an imposing edifice of this worthy composition. It would be difficult to imagine anything more nearly approaching perfection than was heard in the heart-warming performance of the Larghetto of Mozart's "Coronation" Concerto. Played on the piano with liquid tone and infinite variety of nuance and mood, it was one of the events of the musical season. Two Polonaises by Wilhelm Friedemann Bach and the Ländler and Waltzes of Mozart, linked together by Mme. Landowska, composed a group of piano solos that was so thunderously applauded as to necessitate several encores. The Harpsichord Concerto in D of Haydn brought to an end one of the most enjoyable cycles that it has been this city's pleasure to hear in recent years. The accompaniments of Mr. Mengelberg's band can only be described as "exquisite."

W. S.

David Putterman in Concert

David Putterman, American tenor, appeared in recital in Town Hall on the evening of March 31. Mr. Putterman was assisted by Philip Morrell, violinist, and the Hazomir Choral Society, Zavel Zilberts, conductor. The chorus, under the emphatic and efficient leadership of

Mr. Zilberts' was most at home in works in its native language, "Min Hamaitzar" by Zilberts having good tone and ensemble. Mr. Putterman sang the solo passages with freedom and, probably, with good diction. He also revealed some versatility in songs by Tosti, Curran, Riego, Scarlatti, Gluck and others. Mr. Morrell's solos were played with sound musicianship and technical accuracy. The chorus sang the "Hallelujah Chorus" with much vigor and pride and brought the list to an end with "Deep River" by Burleigh and the "Hagadah" by Zilberts, in which Mr. Putterman again occupied the front stage.

G. W. E.

St. Cecilia Club's Fortieth Concert

The St. Cecilia Club, Victor Harris, conductor, gave its fortieth concert in the Grand Ballroom of the Waldorf-Astoria on March 31, assisted by John Barnes Wells, tenor; Alfred Boyce, organist; an orchestra composed of members of the New York Philharmonic Society, and Hans Lange, concertmaster. Cecil Forsyth's "To America," given by the club, orchestra and organ, was a brilliant opening, followed by Bachelet's "Chère Nuit," a vivid contrast with its light soprano solo and sentimental melodies. Henry Hadley's "The Time of Parting," composed especially for the club, had its initial performance, with Mr. Hadley conducting, and was enthusiastically accepted by the audience for its lyric beauty woven about Tagore's poem of death. Perhaps the most ingenious work on the part of the club was exemplified in the tone quality, vigor and subtle shading of Edward Elgar's "Spanish Serenade," with its unique rhythmic effects and colorful, guitar-like twang. After this number John Barnes Wells added a solo group consisting of Jensen's "Murmuring Zephyrs," Victor Harris' interesting "Song from Omar Khayyam" and two Negro spirituals of Brown and Burleigh. Several of Rachmaninoff's excerpts from Russian Church Service, arranged for eight-part chorus without accompaniment, Victor Saar's "Nocturne" and Schubert's "God in Nature" concluded the first half of the program. The second part contained more familiar songs, such as Matthew's choral ballad of "The Slave's Dream," Rimsky-Korsakoff's "Page from Homer" and Strauss' "By the Beautiful Blue Danube," all of which were given with the club's customary brilliancy and refinement.

H. M. M.

Muri Silba Reappears

Muri Silba, pianist, who was heard in recital in February after an absence of several years, reappeared in Aeolian Hall on the afternoon of March 31. Miss Silba's program was well chosen though none of the pieces was of striking novelty. Beginning with Handel's Variations in D Minor, she exhibited the same fluent technique and sense of values that characterized her previous performance. The Chopin B Minor Sonata was interesting and pieces by

Hummel, Bach, Scarlatti in the classical group, and Brahms, Liszt, Rachmaninoff, Leschetizky, Debussy, Glazounoff and Godard were given full justice.

J. A. H.

Columbia Glee Club

The Columbia Glee Club, Walter Henry Hall, conductor, was heard in its annual concert in the Town Hall on the evening of April 2 in a program which ranged from Bach and Praetorius down to modern college songs, with stops en route by operatic landmarks and masters of the piano. The club sang exceedingly well, in spite of the fact that the volume of tone for so large a chorus seemed disproportionately small. They responded to Mr. Hall's beat with finesse both in the matter of tempo and dynamics and differentiated cleverly between the moods of the various numbers. Grieg's "Landsighting," a not especially inspiring work, was particularly well sung, and Milton F. Rehag, baritone, the club's assistant conductor, sang effectively an incidental solo. Maxwell H. Saville, tenor, sang the solos in an arrangement of "Loch Lomond" by Cecil Forsyth. Nora Fauchald, soprano, was guest artist, singing Micaela's aria from "Carmen" and a group of songs. Julian de Gray played the accompaniments and also a group of solos.

J. A. H.

Myra Hess Appears

"More Bach!" was the cry from the distinguished audience that heard Myra Hess, English pianist, in Aeolian Hall on Wednesday night, April 2, after she had completed the printed program. And Bach was certainly the hero of the recital, represented by four chorales transcribed for the piano by Busoni and Miss Hess herself. The pianist's charming arrangement of the 147th Cantata, "Herz und Mund und Thut und Leben," transported the listeners with delight. Such refinement and cameo-like delicacy

as Miss Hess exhibited in these great numbers is seldom heard. About her technical perfection nothing need be said at this late date. It is completely under the control of the artist and never makes itself heard for its own sake. The Rhapsodie in E Flat of Brahms suffered somewhat from lack of massiveness and coordination in chord clusters, as did the more rugged parts of Schumann's Symphonic Studies. The four Intermezzi of Brahms, however, were eloquently delivered, with poetry and variety of mood. The "Scotch" Intermezzo in E Flat and Op. 119, No. 3, in C Major were especially well liked, and the latter was repeated. The B Flat Minor and C Sharp Major Preludes and Fugues of Bach, Chopin's Study, Op. 25, No. 3, and the Brahms A Flat Waltz, played in an arrangement which introduced another of the charming dances, headed a long list of encores.

W. S.

Helen Fogel, Pianist

Helen Fogel, a slip of a girl of twelve years, played the piano in Aeolian Hall on the evening of April 3, giving an ambitious program which included Bach's Chromatic Fantasia and Fugue, the Beethoven Sonata, Op. 10, No. 3, a group of Chopin Etudes and the Fantaisie-Impromptu, one of the Schumann Romances from Op. 28, two Debussy numbers and Mendelssohn's Rondo Capriccioso.

Little Miss Fogel showed ambition, or someone else showed it for her, both in her program and in her presentation of it, but it is not within the limits of the possible for a child of such immature years to deal with the mightinesses of Bach, beyond playing the notes he wrote. Immaturity is interesting only in view of prognosis, and, looked at in this way, Miss Fogel may, if not driven to more public appearances, develop into a concert artist; but at present, with the best intention, one can only say that her playing is that of a child of twelve, and let it go at that.

J. D.

[Continued on page 37]

JANE R. CATHCART

Teacher of

PIANO—ELEMENTARY HARMONY

Address 200 West 57th St., New York

Phone 10117 Circle

ERNESTINE SCHUMANN HEINK

Exclusive Management, S. HUOK, Inc., Aeolian Hall, New York

STEINWAY PIANO
VICTOR RECORDS

KATHERINE HOFFMAN, Accompanist
FLORENCE HARDEMAN, Violinist

BRAHMS QUARTETTE

VOCAL CHAMBER MUSIC

For terms and dates address:

Concert Direction Evelyn Hopper, Aeolian Hall, New York

W. J. Henderson, Dean of N. Y. Critics, N. Y. Sun, Dec. 8th, 1924, says:

BONCI

sang in a manner that might have filled the heart of ANY OTHER SINGER of this day with an ardent desire to EMULATE SO AUTHORITYATIVE A MASTER.

VOCAL STUDIO NOW OPEN

Hotel Majestic, New York

Knabe Piano Used

Phone: ENDICOTT 1900



INTERNATIONALLY
FAMOUS BARITONE

Louis Graveure

Management: Metropolitan Musical Bureau
Aeolian Hall, New York City

KOLITSCH

Playing 18th Century Masters on Mozart's violin to Spinnet accompaniment

Management

Antonia Sawyer, Inc.
Aeolian Hall, New York
or Box 446, White Plains, N. Y.

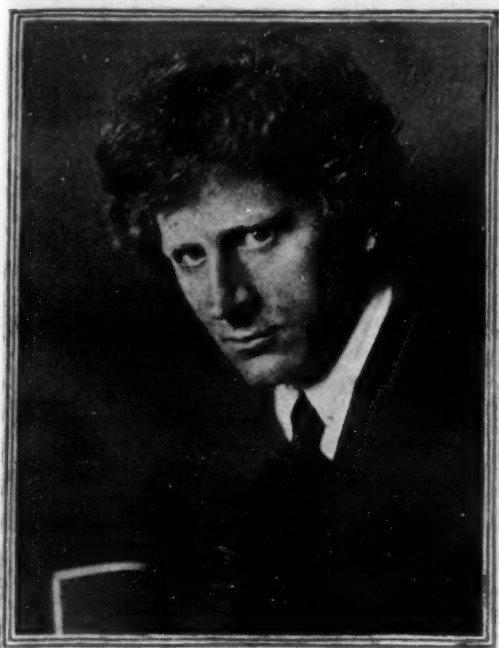
HERMA MENTH

Angelus Records Exclusively

For Terms Address:

Secretary Herma Menth
55 Tiemann Place
New York City

Percy Grainger Again to Hold Classes at the Chicago Musical College



Percy Grainger, Pianist

CHICAGO, April 4.—Percy Grainger, pianist, in his approaching engagement for summer master classes at the Chicago Musical College will give repertoire, interpretation and teachers' classes leading to teachers' certificates, piano ensemble classes, a "How to Study" class and private lessons of fifteen minutes in classes. Auditors will be admitted to some of these courses.

An important feature of Mr. Grainger's work will be the donation of five scholarships. The first will comprise two private lessons a week. Another will consist of a single lesson a week. A third scholarship will include attendance at two repertoire, interpretation and teachers' classes; and a fourth, one class lesson in piano ensemble, or concerto work. The final award will be made to a pupil desiring to attend the "How to Study" class.

Mr. Grainger is cited by Carl D. Kinsey, manager of the college, as an ideal example of the artist whose individuality and vigor have supplied his teaching with the same force as his performances upon the concert platform.

"Mr. Grainger, whose reengagement for this summer's master classes is regarded as a matter of course in view of his unusual popularity and success in other years," says Mr. Kinsey, "has impressed all who have come in touch with him as teacher. His scintillant gifts as pianist, his energy and precision and enthusiastic absorption in his work, are carried over into the much more trying duties of the classroom."

Mr. Grainger has a special interest in the teaching of the newer ideas in music. His students are given an intimate and quickening insight, according to Mr. Kinsey, into the thought and art of a wide variety of modern composers. These include Grieg, Tchaikovsky, Scott, Albeniz, Delius, Ravel, Debussy, Balakireff, Carpenter, Dett, Dillon, Guion and the entire American and English school. The masterpieces of Bach, Brahms and Chopin balance work given in the contemporary field.

Germaine Schnitzer Leaves for Tour of Pacific Coast

Germaine Schnitzer, pianist, has fully recovered from the attack of ptomaine poisoning, which forced her to cancel some of her New York engagements, and has left for the Pacific Coast, where she will make an extensive tour. Mme. Schnitzer was heard recently in Moline, Ill.; Syracuse, Pittsburgh and Boston. In Syracuse and Boston she appeared with orchestra, playing Franck's Variations Symphoniques.

Juliette Gauthier Sings French-Canadian Songs at MacDowell Club

Juliette Gauthier gave a recital of French-Canadian folk-songs, in costume, on Sunday, March 22, at the MacDowell.

Club. She sang arrangements of Dr. Barbeau and M. Trambly, many of which had not been heard before in New York. A "Drinking Song" arranged by Dr. Barbeau drew merited applause. Miss Gauthier wore a typical Canadian peasant costume. Mrs. Godschalk, a pupil of MacDowell, was an able accompanist. T. E.

Benefit for Municipal Opera to Be Given at Metropolitan

A special performance of "Cavalleria Rusticana" and "Pagliacci" will be given at the Metropolitan Opera House on Monday afternoon, April 13, for the benefit of the free municipal open-air opera season which will be held in Ebbets Field, Brooklyn, this summer. Florence Easton, Armand Tokatyan and Millo Picco will sing in Mascagni's opera and Queena Mario and Giovanni Martelli will be heard in "Pagliacci." Genaro Papi will conduct. Through arrangements with the Collector of Internal Revenue, no tax will be charged on the tickets. The entire proceeds of the double opera bill will be turned over to the Mayor's Committee of Music to help maintain the free civic opera.

Pupil of Perry Averill Gives Recital

Eleanor Eaton, soprano, a pupil of Perry Averill, gave a recital at Carnegie Chamber Music Hall on Thursday afternoon, March 26, before a large number of auditors. Her program included Mozart's "Deh vieni non tardar" from "Nozze di Figaro" and "Lo, Here the Gentle Lark" by Benedict, songs by Schumann, Schubert and Strauss, numbers in French, the "Shadow Song" from "Dinorah" by Meyerbeer and works of English and American composers. Miss Eaton disclosed a pleasing personality and a voice of even range and flexibility and intelligent musicianship. Maurice Milmet furnished excellent accompaniments. G. F. B.

American Orchestral Society Gives Fourth Cooper Union Program

The American Orchestral Society, Chalmers Clifton, conductor, gave its fourth concert under the auspices of the People's Institute at Cooper Union on the evening of March 22. The program, which was broadcast from station WJZ, consisted of Beethoven's Eighth Symphony, Rimsky-Korsakoff's "Dance of the Buffoons" and Tchaikovsky's Piano Concerto in B Flat Minor, with Bianca del Vecchio as soloist. The concert was heard by a large audience.

Dr. Melchiorre Mauro-Cottone to Give Concert of Bossi's Works

Dr. Melchiorre Mauro-Cottone, organist, will give a memorial concert of works by the late Enrico Bossi for the members of the American Guild of Organists at the Capitol Theater on the morning of April 13. On the afternoon of April 19 Dr. Mauro-Cottone will take part in the Town Hall concert celebrating the 400th anniversary of the birth of Palestrina. The Palestrina Choir of Philadelphia, Nicola Montani, conductor, will also be heard on this occasion.

Emily Stokes Hagar Lists Bookings

Emily Stokes Hagar, soprano, has been engaged for several important engagements for April and May. Among these will be an appearance in Boston with the Handel & Haydn Society on April 12, soloist with the Minneapolis Symphony in St. Paul on April 17, and in Minneapolis on April 19 and 20, and at the Ann Arbor Festival in Ann Arbor, Mich., on May 21.

Harry Farbman to Give Violin Recital

Harry Farbman, violinist, will give a recital in Aeolian Hall on the afternoon of April 12. With Gregory Ashman at the piano, he will play Beethoven's Romance in F, Bach's Preludium, Paganini's Concerto in D, with cadenza by Sauret; Moise Phantasie by the same composer and a group of shorter numbers by Granados, Mozart, Achron-Auer and Popper-Auer.

SINGERS GIVE MUSICALE

Pupils of Laura E. Morrill Show Versatility in Songs and Arias

Singers from the studios of Laura E. Morrill gave a musicale at 960 Park Avenue on the afternoon of March 29. The program was one which demonstrated many of the excellencies of Mrs. Morrill's instruction, since several of the singers are to be found in the lists of professional musicians. Anna Helmke disclosed a soprano voice of much charm and flexibility in numbers by Gaul, Schubert, Gibbs and Cyril Scott. Vivyen Levett, mezzo-soprano, was heard to advantage in songs by Mendelssohn, Spross and Clark; Inez Thorne Quick, soprano, showed versatility in "Un bel di" from Puccini's "Butterfly," and songs by Curran and Lohr, and Florence Gauggel, contralto, sang an aria from Gounod's "Faust" and Grieg's "The Autumnal Gale" in an effective manner. Roy Rockefeller, baritone, sang Handel's "Hear Me! Ye Winds and Waves," and Easthope Martin's "The Wayfarer's Night Song" and joined Miss Quick in duets by Beethoven and Thomas. Helen Whitaker supplied excellent accompaniments.

Mrs. Morrill supplemented the musical program with a short address, explaining some of the principles of her method of voice production. A select audience gave evidence of much pleasure in the program. G. F. B.

Loretto DeLone Gives Harp Programs

Loretto DeLone, harpist, gave a series of concerts in northern New York and in Connecticut recently. On each occasion Miss DeLone was cordially received for her "Harpologues" and several original transcriptions of Irish melodies, as well as for her playing of classic numbers. An interesting feature was her brief talk on the origin, mechanism and development of the harp. The harpist was also heard in a St. Patrick's Day program, given at the Hotel Astor under the auspices of the Friendly Sons of St. Patrick.

Louise Talma Reveals Talent in Début Recital in Rumford Hall

A piano recital of unusual interest was given by Louise Talma, a Columbia University student, in Rumford Hall on the evening of March 31. Her program began with Brahms' Rhapsodie in E Flat and Capriccio in F Sharp Minor and two numbers by Liszt and closed with four French works, two by Debussy and one each by Ravel and Chabrier. Between was a brace by Chopin, including the Prelude in G, Prelude in B Flat Minor, Etude in G Flat and Scherzo in C Sharp Minor. These numbers gave Miss Talma sufficient scope to reveal

exceptional intelligence for one of her years and a technical proficiency that promises well for the future. Some of her best work was accomplished in the Capriccio of Brahms and in the Scherzo of Chopin, which she played with a musical touch, variety in dynamics and with the poise of an experienced pianist. The audience, which was large, gave Miss Talma hearty applause and caused her to repeat several of the shorter numbers. G. F. B.



THUEL BURNHAM —PIANIST—

Teacher of many well known pianists in both Europe and America.

**In New York
for the
Entire Summer**

Master Classes
and
Private Lessons

Four Assistants in New York

Recitals by
Artist-Pupils

—Steinway Pianos Used—

Address—

Russell Wragg, Secretary
No. 10 Fifth Avenue
New York City

ETHELYNDE SMITH, Soprano

Is Available During 1924-1925 for Eastern Engagements
October to January and in April; Middle West engagements, March and May; Eighth Southern Tour, January and February
Address Miss Smith at 458 Cumberland Avenue, Portland, Maine

MASSIMO ETZI

VOICE TEACHER and COACH

Graduate of Royal Academy of Rome
Most Accurate Method—Voice Building and Training
Studio: 330 W. 108th St. Phone: Academy 5857
Clarkson 0947

WIETHAN

CONCERT PIANIST—LECTURE RECITALS

(Formerly Instructor Columbia University.)

Advanced Pupils Accepted

STUDIO: 48 EAST 75TH ST., NEW YORK.

Butterfield 6955

MME. MELANIE GUTTMAN-RICE

TEACHER OF SINGING

Formerly with METROPOLITAN OPERA SCHOOL,
N. Y., and BROOKLYN MASTER SCHOOL
OF MUSIC, at present with RIVOLI-
RIALTO THEATRES, N. Y.
645 Madison Ave., N. Y. Regent 7849

MARIANI

(Murray-Aynsley)

CONCERT —ORATORIOS—RECITALS

Exclusive Management:

INTERNATIONAL LYRIC BUREAU

1452 Broadway, New York

MICHEL SCIAPIRO

Instruction—Solo Violinist—Composer

Sole Associate Teacher of

OTAKAR SEVCIK

189 Claremont Ave., New York City

Telephone 0429 Morningside

BRUCE BENJAMIN

AMERICAN TENOR

CONCERTIZING IN EUROPE

ENTIRE SEASON 1924-25.

Management—Concert Direction, Hermann Wolff and Jules Sachs, Berlin, Germany

MARINA CAMPANARI

COLORATURA SOPRANO

ALL THE SEASON OF 1924-25

Management R. E. JOHNSTON

1451 Broadway, New York

FEATURING SERVICE PLAYING—CONDUCTING
Accompaniment of Oratorios, Hints on Choir Rehearsals,
Theoretical Subjects. The Organ as a Solo Instrument.

Guilmant Organ School

TWENTY-SIXTH YEAR

WILLIAM C. CARL, Director

Exceptional Organ Practice Facilities

17 EAST 11TH ST., NEW YORK

MANY NEW WORKS HEARD

Edith Moxom-Gray and Edwin Swain
Aid MacDowell Club Composers

A program of unusual interest was given in the MacDowell Club auditorium on Saturday evening, March 28, when all the compositions presented were by composer-members of the club. An outstanding feature of the evening was Edith Moxom-Gray's playing of a group of new piano compositions, Marion Bauer's "Turbulence" and "Introspection," two sharply contrasted and strongly individual pieces in an advanced idiom, and an effective Scherzo by Ethel Glenn Hier. Miss Moxom-Gray's playing of all three numbers evoked prolonged applause.

Two other works of significance were a Suite in five movements for chamber ensemble by Ethel Glenn Hier and a Sonata for violin and piano by Bernard Wagenaar. Miss Hier's Suite contains much fine material and excellent writing for the combination of string and wind instruments chosen to cooperate with the piano. The Wagenaar Sonata was played by Sandu Albu, violinist, and the composer in a manner that convincingly demonstrated its substantial musical value. The program further contained a group of songs by Jane Prince Black, sung in admirable style and with fine vocal effect by Edwin Swain, baritone, and Mabel Wood Hill's skillful arrangement for five stringed instruments of two preludes and five-voiced progress by Bach.

C. E.

Testimonial to Be Given for Hebrew Composer

The Cantors' Association of America and the Hazomir Choral Society will honor their director, the Hebrew composer, Zavel Zilberts, in a testimonial concert to be given on Sunday evening, April 12, at Carnegie Hall. Several hundred singers of the Cantors' Association and the Hazomir will be heard in Zilberts' choral works, and solos will be given by Cantors Rosenblatt, Herschman, Kwartin, Don Fuchs, Roitman, Steinberg, Shapiro, Putterman, Mann, Lipitz, Katchko, Brie and others. Amalie Zilberts, soprano, who appeared with the Philharmonic at the New York Stadium two summers ago, will be heard in songs by her husband.

Pupils of Franklin Riker Give Program in Rumford Hall

Hazel Page Everett and George Ira Everett, singers from the studios of Franklin Riker, gave a recital in Rumford Hall on the afternoon of March 29.

Beginning with "Love Divine," from Stainer's "Daughter of Jairus," the singers were heard in groups of solos by Godard, Rubinstein, Herbert, Grieg, Franz, Leoncavallo, Ware and others, including three songs by Mr. Riker. Mrs. Everett has a mezzo-soprano voice of considerable power and pleasing quality, which she uses effectively, with the exception of an occasional lapse from the pitch on the higher notes. Her

interpretations are intelligent and her charming personality is a distinct asset. Mr. Everett's voice may be styled a lyric baritone, resonant, pliable and suited to recital work of an intimate nature. His singing of Grieg's "Im Kahne" was delightful and he revealed dramatic power in the "Pagliacci" Prologue. The concert was well attended and both singers were given a warm reception.

G. F. B.

NORFLEET TRIO TO OPEN MUSICAL CAMP

Chamber Music and Drama
Will Vie with Golf and Tennis at Sulphur Springs

The problem of combining work and play during the summer vacation has been solved by the Norfleet Trio, which is planning to open a chamber music camp for girls at Sulphur Springs, Ark., up in the Ozark Hills. The camp will open on July 1 and will continue until the first week of September, under the advisement of Mrs. William John Hall, national chairman of the Federated Music Clubs.

Two cottages are being prepared for living quarters and will contain, besides the necessary furnishings, pianos, Victrolas, records and scores. While much time will be devoted to ensemble work and individual practice, there will be dramatic productions in the Greek outdoor theater, in which folk-dancing, pageantry and incidental music will be emphasized.

Since the unmusical half of the purpose is to provide a healthy summer vacation for the campers, there will be numerous sports under the direction of

Genevieve Turner Holman. A golf course is in the vicinity and tennis courts are being built. Not only is there a lake in which canoeing and swimming will find an ideal medium, but there is a river also in which fishing and sailing may be enjoyed. Basketball, hiking and all of the conventional sports are also on the list of pastimes.

The trio, which is composed of Helen Norfleet, pianist; Catharine Norfleet, violinist, and Leeper Norfleet, cellist, is opening the camp for a limited number of girl musicians over ten years of age. Teachers and supervisors are also eligible. Thus far one scholarship has been given by Mrs. Edgar Lyons of Providence, R. I. The chamber music will not be limited to trios but will include all forms of ensemble work. Fern Hobson Beacher, viola player, has added her services to the Norfleet Trio for quartet work.

The Norfleet Trio is well known throughout the country for its coast to coast tours stimulating the art of chamber music. In 1923 it offered trophies for the best ensemble organizations in each State in the Union. The competition provoked great enthusiasm, especially since it was limited to unprofessional musicians. The camp movement is already arousing interest not only for its musical potentialities but its delightful prospect of recreation as well.

Mme. Carreras Engaged for Master Classes in St. Louis and Cincinnati

Maria Carreras, pianist, has been engaged for her second master class series in St. Louis, beginning on April 23 and extending until May 28. On June 20 she will begin a similar class at the Cincinnati Conservatory in Cincinnati, continuing for six weeks. Mme. Carreras will be heard with the Männerchor in Indianapolis on April 5, when she will play a group of works by Respighi, M. von Zadora's transcription of an organ concerto by W. F. Bach, dedicated to Mme. Carreras, Pick-Mangiagalli and Albeniz and numbers by Beethoven, Chopin and Liszt.



YVONNE
D'ARLE
LYRIC SOPRANO
Metropolitan Opera Company
ADDRESS
c/o Metropolitan Opera Co.
New York

ERMINIA LIGOTTI

SOPRANO

Available for Concerts — Recitals — Season 1925-26
Management: Arthur and Helen Hadley, 124 West 85th Street, New York
Personal Representative: Anthony Bagarozzy, Aeolian Hall, New York



HARTFORD SCHOOL OF MUSIC

91 ELM ST., HARTFORD, CONN.

Includes in its faculty such teachers as

WILLEM WILLEKE, 'Cello

AURELIO GIORNI, Piano and Theory

LILLIAN L. BISSELL, Pedagogy

WM. L. WHITNEY, Voice

ALFRED TROEMEL, Violon



DORA ROSE

SOPRANO

CONCERTS—RECITALS
Season 1925-26

S. HUOK, Inc., Aeolian Hall, New York
Personal Address: 1057 Hoe Ave., New York

N.Y. COLLEGE of MUSIC

Incorporated 1878 114-116 East 85th St.

Write Dept. A 48 other eminent instructors

CARL HEIN AUGUST FRAEMCKE } Directors
DR. CORNELIUS RYBNER, Theory
HANS LETZ, Violin and Chamber Music

VERA CURTIS

SOPRANO

WOLFSOHN MUSICAL BUREAU, INC.
250 West 57th St., New York City

WILFRIED KLAMROTH

Member of the Amer. Academy of Teachers of Singing
Teacher of Singing in All Its Branches
Address: Gwendolyn Flak, Sec'y, 124 East 39th St., New York, N. Y. Phone Caledonia 6922

KATHRYN PLATT GUNN CONCERT VIOLINIST

Address: 930 Lincoln Place, Brooklyn

Phone Lafayette 5472-W

CONSTANCE WARDLE

SOPRANO

Opera—Concerts—Oratorios
Management: CONSTANCE WARDLE
77 W. 85th St., New York, N. Y.
Tel. Schuyler 5393

EMILY MILLER

COACH AND ACCOMPANIST
New York Studio, 2251 Broadway, Studio 6
Tel. Endicott 1896
Address Communications to Residence Studio:
903 Willsoughby Avenue, Brooklyn, N. Y.
Tel. Jefferson 9410

HAROLD HANSEN

LYRIC TENOR

Concerts—Recitals

Member of William Wade Hinshaw's Impresario Co.

For bookings address:
Management: Mollie Croucher
Metropolitan Opera House, N. Y.

MARIE SUNDELIUS

SOPRANO

Metropolitan Opera Company
Management: Hansel & Jenson
Aeolian Hall, New York

DE LANCELOTTI Vocal and Piano Teacher

APPOINTMENTS BY MAIL ONLY

305 WEST 87TH STREET, NEW YORK

VAN VOLLENHOVEN COMPOSER CONCERT PIANIST

Management: Philharmonic Bureau
P. O. Box 72, Grand Central Station, New York

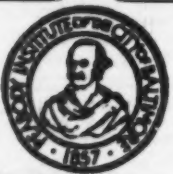
SYLVIA LENT

Violinist

"A prize indeed
among the new
concert artists."

—Eugene Stinson,
Chicago
Daily Journal.

Mrs. LOUDON CHARLTON
Carnegie Hall, New York



PEABODY CONSERVATORY

HAROLD RANDOLPH, Director

BALTIMORE, MD.

The oldest and most noted Conservatory in the Country
Circulars mailed

JOHN G. STEPHENSON

Teacher of Singing
Voice Placement
Repertoire
STUDIO
12 East 55th St., New York
Phone Plaza 8184

MISCHAKOFF

VIOLINIST

Concert Master, New York Symphony Orchestra
Concerts—Recitals
Management: GEORGE ENGLER, Aeolian Hall, N. Y.
Instruction: 259 W. 71st St., New York.
Phone Endicott 1582

VAN DER VEER

719 1/2 Haaslet & Jones, Aeolian Hall, N.Y.

CONTRALTO
STUDIO
50 WEST 67th STREET
Telephone Endicott 9490

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

FRANK DAMROSCH, DIRECTOR

120 CLAREMONT AVENUE

Maude Douglas Tweedy

Vocal Art Science Studio
Vanderbilt Studios
15 E. 28th St., New York

Endorsed by Dr. Frank E. Miller, Founder of Vocal Art-Science

Tel. Caledonia 0497

New York's Round of Concerts and Recitals

[Continued from page 34]

The Brahms Cycle Closes

The Elshuco Trio and the Festival Quartet of South Mountain completed the cycle of Brahms chamber music in the eighth concert of their series in Aeolian Hall on Friday evening, April 3. The final program consisted of two string sextets Op. 36, in G, and Op. 18, in B Flat and the E Flat Major Sonata for clarinet and piano. The G Major Sextet was played with skill, but the fact that one of the violins was out of tune disturbed its classic perfection.

The Sonata for clarinet and piano, more often played by viola and piano, has a sympathetic appeal which was emphasized by the impeccable playing of Aurelio Giorni, pianist, and Gustave Langenus, clarinetist. The B Flat Major Sextet is an astonishingly modern work, which retains its freshness and brilliancy in an admirable interpretation remarkable for its ensemble quality. A distinguished audience, composed, in great part of musicians and members of the Pittsfield colony, acclaimed the performers with sincere enthusiasm.

H. M.

Pietro Yon in Organ Recital

In his annual organ recital, in Aeolian Hall, April 4, Pietro Yon presented a program which was as varied in character as it was interesting. It began with the Second Sonata of Pagella, which is ingratiating rather than profound. The second group consisted of "Campane di San Marco," by Russolo, a gondoliera in which the chimes of St. Marks figure as a background to some descriptive fragments forming a musical panorama, and Bach's G Minor Fantasie and Fugue, superbly played and acclaimed by the audience. Gigout's Spanish Rhapsody, three pieces by the late M. E. Bossi, and Mr. Yon's "Minuetto Antico e Musetta," a fascinatingly buoyant number, and his "Hymn of Glory," in which his extraordinary finger and feet agility were revealed, ended the printed list, to which was added a number of extras. Mr. Yon plays the organ as if he had been born to its music. His registrations are always in good taste, they are made without any pauses in the rhythm, and there is never a sense of muddiness in heavy passages. His phrasing is clear-cut and finely shaded. The large audience applauded him enthusiastically.

G. F. B.



Willem Willeke



William Kroll



Aurelio Giorni

The Elshuco Trio

OF NEW YORK

Available for 1925-1926 Engagements

"Admirable musicians who comprehended each other and gloried in the service of the composer. A large and delighted audience praised them."

—N. Y. Times, Feb. 14, 1925.

"This Triumvirate of musicians evinced perfection in the art of ensemble."

Chicago Daily News, Nov. 19th, 1924.

Steinway Piano Used Exclusively
Records for Brunswick Co. Exclusively

Management: MISS BRAZIER
100 West 80th St. New York, N. Y.

The Helvetia Männerchor

The Helvetia Männerchor, or Swiss Male Chorus, was presented in concert in Aeolian Hall on the evening of April 4, by the Swiss Benevolent Society of New York, for whose benefit the concert was given. The chorus, under E. E. Bechtel, showed evidence of excellent training and produced especially good effects in the attacks. In "Vaterlands-hymne" and the Serenade by H. Wettstein, both new here, there was enthusiasm and climaxes that were really impressive. Berty Jenny, mezzo-soprano, sang two groups of solos by Brahms and Swiss composers, with a voice of great charm and warmth and fine sense of dramatic values. Perhaps "Immer leiser Wird mein Schlummer" was her most striking effort. Oscar Ziegler, pianist, in two groups revealed considerable technique and good classic style. His reading of the great Fantasy in F Minor of Chopin was marked by rapid changes of tempo and dynamics which were surprisingly effective at times. His best number was the Liszt "Sonetto del Petrarca," in which his glittering technique and clear if somewhat brittle tone was given full sway. Two songs, "Hirtentied" by Schmalz and "Was Heimelig Syg" sung by a Quartet with solo yodel by Charles Jenny, were enthusiastically received and encores demanded. The concert closed with the chorus singing "Mondes-zauber" by Attenhofer. Mr. Bechtel and Louis Rubin acted as accompanists.

S. A. T.

Heifetz Final Recital

When Jascha Heifetz ended the Bach Chaconne at his violin recital in Carnegie Hall on Sunday afternoon, April 5, there swept through the auditorium a wave of applause that was great enough to have satisfied the most popular concert-giver. The tribute was thoroughly deserved, for never, surely, did Mr. Heifetz play with broader tone, deeper feeling or more certain grasp of his subject. The performance was, moreover, one of the happiest that could be imagined, for Mr. Heifetz can be profound without descending into sadness, and the impression he made was one of intense joy. Technically, his interpretation was flawless.

For less gripping numbers there were Beethoven's Seventh Sonata, with Isidor Achron at the piano, Moszkowski's "Guitarre," played in memory of the composer, the refreshing "Waves at Play" by Grasse, Chopin's D Major Nocturne and other short pieces, all of which Mr. Heifetz read with his customary finesse and refinement of expression.

The concert, in which Mr. Achron was ever an invaluable collaborator, was the last of Mr. Heifetz's New York appearances before starting on a prolonged tour of the Old World.

D. B.

McCormack Sings Again

John McCormack gave his last recital of the season in Carnegie Hall on Sunday night, April 5, before a typical John McCormack audience. The tenor made a slight concession to his public and offered a more popular program than those which he gave earlier in the season. It was, however, a program of recital standard, for Mr. McCormack is one of the few popular artists who has educated his public to appreciate the music he wants to give.

Beginning with an old German Minnelied and Bach's "Let Us Rest," the tenor gave a varied group which included two Rachmaninoff songs, "When Night Descends" and "To the Children," and Richard Hageman's "Christ Went Up Into the Hills," which he sang with understanding and finesse. The popular Irish ballads, which included some of Mr. McCormack's and the audience's favorites, such as "Kitty, My Love" and "Kathleen Mavourneen," gave the listeners what they had been waiting for, and they applauded rapturously. An American group, composed of Burleigh's arrangement of "Were You There," A. Walter Kramer's "Pleading" and a song by Mr. McCormack's accompanist, Edwin Schneider, "Your Eyes," completed the printed program. Lauri and Dorothy Kennedy, cellist and pianist, presented a series of interludes of popular works.

H. M.

Mme. Lund Sings Songs

Charlotte Lund, soprano, forsook her opera recital series for a polyglot program in the Princess Theater on the evening of April 5. There were Russian songs in English, a group of French numbers by Duparc, Vidal, Debussy and Georges; lieder by Schubert, Schumann, Brahms and Strauss; Norwegian songs and numbers by Mana Zucca, Horsman, Mabel Wood Hill and Carolyn Wells Bassett. It was in the Scandinavian group that Mme. Lund did some of her best singing. Grieg's "I Love Thee" was expressively sung, as was also "En Dröm," by the same composer. She was also happy in Merikanto's "Min Alskade," a distinctive song which had its first public hearing on this occasion. The other number in this group was Kjerulf's "Synnöves Sang," which was delivered with a wistful tenderness. Mme. Lund sang with her usual enthusiasm and good taste, achieving artistic results through a voice of good quality, which is intelligently directed. N. Val Peavey played excellent accompaniments. The program, which was given to establish a fund for a series of opera recitals for the blind, attracted a large audience, which gave the artist hearty applause.

H. C.

Sandor Furedi and Hubay

Sandor Furedi, violinist, was heard for the second time this season in Aeolian Hall recital on April 5. The Hungarian violinist opened his program with Beethoven's "Kreutzer" Sonata, of which he gave a somewhat academic performance, with incandescent tone and labored brilliance. Mr. Furedi did his most inspired work in Karl Goldmark's Concerto, Op. 28, nearing perfection in passages which called for gymnastic skill, and revealing a romantic sincerity in the slow, second movement, wherein his overdeveloped feeling for accent did not intrude in the smooth fluency of his expression. The very difficult cadenza in the final allegretto was especially commendable. In the two works of his countryman, Jenő Hubay, with which he concluded one of the best violin programs of the season, one not composed of numerous minia-

tures, he doffed all inhibitions and gave an unusually fine interpretation of the "Carmen Fantasie" and the "Troisième Scène de la Csarda." Mr. Furedi was accompanied by Olga Halasz. H. M. M.

Opera Theater Founded

at Chicago Musical College

[Continued from page 1]

to disguise for the present a notable figure in American music.

Isaac Van Grove, assistant conductor of the Chicago Civic Opera Company, and well-known operatic coach, will be the director of the theater. In the period in which he has been a member of the Chicago Civic Opera he has had close contact with all the branches of operatic production, and his experience and skill are expected to give his work at the American Theater the stamp of authority and of high artistic merit.

Associated with Mr. Van Grove will be LeRoy Wetzel, a new member of the Chicago Musical College faculty, who comes to his office with wide experience as leader of the Paulist Choristers, and as a trainer of children's voices. He has supervised the children's chorus in several productions by the Chicago Civic Opera.

Lester Luther, who has been schooled on the professional stage, will supervise acting, pantomime, make-up, lighting and other technical details.

The repertoire, limited to American works, will afford members of the school complete training for, and understanding of the musical stage. The musical and the histrionic elements of successful operatic performance will be completely taught. The Chicago Musical College aims to maintain these performances at a strictly professional level, which is hoped to give American works the most impressive and valuable treatment they have as yet received anywhere in the country. In view of this standard, very careful requirements will be made of the entrants into the course, and the most intensive training will be offered.

Classes for rehearsal will be held twice a week, with the enrollment limited to sixty students, all of whom will be required to have an active part in the rehearsals.



Mason & Hamlin A MASTERPIECE

THERE are some productions of genius of such distinctive quality that they are separated from all others and classed as masterpieces.

In a true sense the Mason & Hamlin Piano is a masterpiece—a masterpiece in its tonal quality and furthermore in its exquisite workmanship.

As a result of its unique system of construction, developed in 1900, the Mason & Hamlin Piano has set a new standard of piano tone and durability and is pronounced the most beautiful piano the world has ever known.

It is presented to the public as a work of art to be judged solely on its merit.

MASON & HAMLIN CO.

146-148 Boylston Street

Frederick L A M B

Vocal Technique

Studios:
524-525 Huntington Chambers
BOSTON

New York's Orchestras Conclude Season

[Continued from page 5]

Two from California

The New York Symphony, Walter Damrosch, conductor, Lawrence Tibbett, baritone, soloist. Aeolian Hall, April 5, afternoon. The program:

Overture, "Carnival".....Dvorak
Air, "Credo" from "Otello".....Verdi
Mr. Tibbett
"Tuolumne," Pastoral Scene...Maganini
Group of Songs from "Dichterliebe" Schumann
Mr. Tibbett
Symphony in D Minor.....Franck

Two gentlemen from California shared with Mr. Damrosch the honors of the New York Symphony's final concert of the season and its farewell appearance, presumably, in the confines of Aeolian Hall. The Californians were the young soloist, Lawrence Tibbett, of "Falstaff" fame, and Quinto Maganini, third flautist of the orchestra and composer of "Tuolumne," the novelty of the afternoon. Mr. Maganini's years total the same as Mr. Tibbett's—twenty-eight. Both the soloist and the composer were accorded the tribute of whole-hearted applause.

Mr. Damrosch rounded out his fortieth year as conductor at this concert, and wreaths and a few remarks were inevitable. They came at the end of the concert, when the pater familias of the Symphonists spoke of the removal of the Sunday series next season to the larger expanses of the new Mecca auditorium.

The program annotations explained that the title of Mr. Maganini's Pastoral Scene is an Indian word meaning "Land of Many Waters" and was applied by the aborigines to the region of the Yosemite Valley. The music is intended to

be suggestive to the sound of wind among the firs, the murmur of rushing water, and the song of the birds, with the reverberation of a rifle shot at the climax of the piece. Original themes of a character suggesting Indian music are employed. The work had one earlier hearing when the Philharmonic played it at one of the Stadium concerts last summer.

Mr. Maganini has written attractive and interesting music. Without hesitation, "Tuolumne" can be declared a better work than a number of recently imported novelties. It begins well and it ends well. There is a tendency, however, to diffuseness. There is rather too much of bringing a segment or episode to a recognizable close before taking up another one, which leaves an impression of looseness of structure.

Mr. Maganini called upon Mr. Drucker, who played the trumpet obbligato, to share in the plaudits the work evoked.

Mr. Tibbett sang with the beauty of tone, the polished style and the infectious enthusiasm that have made him a favorite at the opera house. The "Otello" excerpt he delivered with the same stirring intensity he gives to Ford's monologue in "Falstaff." The Schumann songs—"Im wunderschönen Monat Mai," "Aus meinen Tränen spriessen," "Die Rose, die Lilie," "Wenn ich in deine Augen seh" and "Ich grolle nicht"—were smoothly and artistically presented, the baritone reaching an effective climax in the concluding measures of the last of the five.

Mr. Damrosch at the piano played circumspect accompaniments for the songs, but in conducting the orchestral forces in the Credo he permitted his

brasses to place a somewhat unnecessary burden on the singer, whose voice, though a very resonant one, is not of unusual volume.

The other numbers, the Dvorak Overture and the Franck Symphony, were admirably played. O. T.

Friends of Music

Friends of Music, Artur Bodanzky, conductor; Carl Flesch, violinist, soloist. Town Hall, April 5, afternoon. The program.

Overture "Die Weihe des Hauses".....Beethoven
Lebensstürme.....Schubert
Concerto in A Major.....Mozart
Carl Flesch
Symphony in G Major (B. and H. No. 88) Haydn

Resting from their more esoteric labors, the Friends of Music in their penultimate concert presented a typical symphony program of music of another day. The Beethoven Overture, which is seldom heard, is a revised version of the earlier "Ruins of Athens" music and was at least a welcome relief from the much overplayed "Coriolanus" and "Leonore" No. 3. The "Lebensstürme," which Mr. Bodanzky has arranged from the original piano version for four hands, was also almost a novelty and proved appealing and effective in the able transcription.

Carl Flesch is a violinist of classic purity and his performance of the Mozart concerto added dignity to its simplicity and charm. His tone was crystal clear, as was the mood of the concerto, and he played with the poise and assurance that tempts one to call him a veteran violinist. Another Haydn symphony, this time the G Major, No. 88, of the Breitkopf and Härtel edition, com-

pleted the program. A Haydn symphony has completed most of the orchestral programs of the past few weeks; this, like the others, had grace and charm and a naive insouciance. H. M.

STUDENTS' CONCERTS ENDED

Yolanda Mero Soloist at Last of Special Philharmonic Series

With Yolanda Mero as soloist and a program otherwise the same as the subscription concerts of Thursday evening and Friday afternoon, the New York Philharmonic concluded its series of ten students' concerts in Carnegie Hall the evening of Wednesday, April 1. The familiar sign, "All Seats Sold," adorned the lobby and inside the auditorium was an audience of a size to convince anyone inclined to doubt the sign's veracity.

Mme. Mero chose Tchaikovsky's Second Piano Concerto, in G, as a medium for the assertion of her very positive artistic gifts. This is not a concerto that bursts into flame by reason of its own combustible qualities, but there was much that was ignescent in Mme. Mero's playing of it, seconded as she was by an orchestral accompaniment fanned into heat by the fiery beat of Willem Mengelberg. There was brilliance, fleetness of finger, eloquence, well-directed emotion and rousing climax in Mme. Mero's performance, though attended by some rather strenuous driving of the tone—withal, a performance more interesting than the work itself. She was applauded demonstratively.

The purely orchestral numbers were the Franck Symphony and Liszt's "Tasso." O. T.

Ethelynde Smith, soprano, will sing in Batesville, Ark., on April 13, in St. Louis on April 16 and in Dubuque, Iowa, on April 19.

MUSICIANS' DIRECTORY

The American Institute of Applied Music Thirty-eighth Season
212 West 59th Street, New York City
Tel. Circle 5329

Perry Averill BARITONE
TEACHER OF SINGING
Studio: 215 West 91st St., New York
Tel. Riverside 7823

Salvatore Avitabile VOICE CULTURE
Teacher of MARION TALLEY
Studios: Metropolitan Opera House, N. Y.
Penn. 2634

Ella Bachus-Behr.
231 West 96th Street, New York
Telephone Riverside 8041

Louise Barnolt Grand Opera
Messa-Soprano
TEACHER OF SINGING
Voice Placement—Diction—Repertoire
Fri. afternoon—Suite 84, Metropolitan Op. House Studios.
Residence Studio—148 Elm Ave., Mount Vernon, N. Y.

Mme. M. Blazejewicz-Ullman
CONCERT PIANISTE AND TEACHER
Studios: 51 W. 95th St., New York City
Phone Riverside 6639

The Boice Studio
SUSAN S. BOICE, Soprano
Teacher of the Art of Singing
57 West 75th Street, New York
Trafalgar 1057

Bessie Bowie
COMPLETE PREPARATION FOR
OPERA, CHURCH AND CONCERT
65 Central Park West New York City
Trafalgar 9269

William S. Brady
TEACHER OF SINGING
Studio: 137 West 86th St., New York
Telephone Schuyler 3580

May Laird Brown LYRIC DICTION
Voice and Phonetics of
Italian, French, Spanish, German,
English
1 West 89th St., New York Schuyler 0035

Dudley Buck Teacher of Singing
471 West End Ave. Phone Endicott 7449
Member of the American Academy of Teachers of Singing.

Giuseppe Campanari—BARITONE
TEACHER OF SINGING
Studio: 255 West 90th Street, New York City
Telephone Riverside 3469
By Appointment Only

Ernest Carter COMPOSER—CONDUCTOR
Address: 115 East 69th St., New York
Tel. 8623 Rhinelander

Chapman-Rogers Studios
PIANO AND VOICE
47 West 72nd St., New York City
Phone Endicott 7350

Mme. Virginia Colombati Voice Culture
From voice placement to highest artistic finishing
Teacher of Josephine Lucchese
Studio: 294 W. 92d St., N. Y. C. Schuyler 5614

Ida Davenport Artist-Teacher of Singing
Studio: 337 West 88th St., New York City
Phone Schuyler 6098

Clarence Dickinson CONCERT ORGANIST
Organist-Director Brick Pres. Church; Temple
Beth-el; Union Theological Seminary
Address: 412 Fifth Ave., New York, N. Y.

Ralph Douglass Pianist—Accompanist
—Coach
To Many Prominent Artists (Teaching)
Address: Residence Studio: 641 W. 109th St., N. Y.
Phone Wadsworth 0900
Metropolitan Opera House Studio by Appointment

Maestro L. S. Fabri Authority on Voice Education
Complete Training for Opera
European Opportunities for Finished Students
in Practical Grand Opera Work
Baker Bldg., Philadelphia—Carnegie Hall, New York.

Mrs. Karl (J. D.) Feininger
PIANO INSTRUCTION—Accompanist
Studio: 143 West 103rd St., New York City
Phone Academy 3711
Summer School: Westport, Conn.

Fay Foster VOICE
Diction—COACHING
Studio: 15 W. 11th St., New York, N. Y.
Tel. Watkins 1101

Zoe Fulton CONTRALTO
TEACHER OF VOICE
Head of Vocal Department at Glen Eden Seminary,
Stamford, Conn.
144 West 57th Street New York
Phone Circle 8698

Myrtie Gehl VOICE SPECIALIST
Singing made easy. All defects eradicated.
Lost voices restored.
180 Claremont Ave., New York
Morningside 4773

Vladimir Graffman RUSSIAN VIOLINIST AND TEACHER
Exponent of Leopold Auer
Studios: 310 W. 95th St., Phone Riverside 6541

Victor Harris Teacher of singing in all its branches
Member: American Academy of Teachers of Singing.
The Beautort, 140 West 77th Street
Telephone, Circle 3053

Mrs. J. Harrison-Irvine Voice—Piano—Diction—Coaching—
Accompanist
Carnegie Hall, 1013, New York. Circle 1350

Arthur J. Hubbard Teachers of Singing
246 Huntington Avenue, Boston, Mass.

Bruno Huhn—Vocal Teacher
Breathing—correct tone production—technique
Song and Oratorio repertoire
205 W. 57th St., New York City

Helen Allen Hunt CONTRALTO
Teacher of Singing
543 Boylston St., Boston, Mass.

Minna Kaufmann Voice Teacher and Coach
INSTRUCTION LEHMANN METHOD
Studios: 601-2 Carnegie Hall, New York
Circle 1350

Harry Kaufman Associated with the Carl Flesch Master Class
Curtis Institute, Phil., as Accompanist & Coach
Studio: 105 W. 55th St., New York. Circle 4634

Sergei Klibansky Teacher of Singing
8 years leading instructor Stern Conservatory,
Berlin; 3 years Institute of Musical Art, New York.
Studios: 205 W. 57th St. Phone: Circle 10324

Kriens MASTER VIOLIN SCHOOL
SYMPHONY CLUB
303 Carnegie Hall, New York
New Members Solicited

McCall Lanham Concert Baritone
Director Vocal Dept., Chery Chase School,
Washington, D. C.
New York, 2498 B'way, Phone: Riv. 6500
Studios: Wash. (Wed.) 1310 19th St., Ph. Frank. 6861

David Lythgoe—Teacher of Singing
Pupil of Randegger, London
Sbriglia, Paris—Vannuccini, Florence
412 Newbury St. Boston, Mass

Caroline Lowe-Hovey TEACHER OF SINGING—COACHING
Studios: 50 W. 87th St., New York. Endicott 9490.
Chickering Studios: 29 W. 57th St. Chickering 5681.

Isidore Luckstone TEACHER OF SINGING
200 West 37th St., New York
Telephone Circle 3560

Blanche Dingley-Mathews Specialist in
Normal Training for Piano Teachers
Steinert Bldg., 162 Boylston St., Boston

Peter Meremblum CONCERT VIOLINIST
Conductor of Orchestra and Dir. of Violin
Dept., Cornish School, Seattle, Wash.

Mme. Laura E. Morrill Teacher of Singing and Speaking Voice
Breathing a Specialty
Studio: 148 W. 72nd St., New York
Endicott 2118

Mme. Katherine Morreale Soprano
Voice Culture Repertoire
170 West 72nd St. New York City
Phone Endicott 7957

Robert E. S. Olmsted Professor of Vocal Music, Smith College
New York Studio, 127 West 78th Street
For appointments address: 285 Crescent Street,
Northampton, Mass.

Florence Otis SOPRANO
Concerts—Recitals—Instruction
Metropolitan Opera House Bldg.
1425 Broadway New York City

Elizabeth Kelso Patterson SCHOOL OF SINGING
Studio: 257 West 104th St., New York City
Phone Clarkson 1514

Edoardo Petri Master of Arts, Columbia University
TEACHER OF SINGING
Studio: 1425 Broadway, New York City
Phone: Pennsylvania 2628

Adele Luis Rankin SOPRANO
Art of Singing
Metropolitan Opera House Studios
1425 Broadway, New York
Phone Pennsylvania 2634

Carl M. Roeder TEACHER OF PIANO
Technique—Interpretation—Theory
607-608 Carnegie Hall, New York
Orange (N. Y.) Studio: 350 Main St.

Francis Rogers CONCERT BARITONE AND TEACHER OF
SINGING
Member American Academy of Teachers of Singing
Studio, 144 East 62d St., New York

John Prindle Scott SONG WRITER
554 West 113th St. Cath. 7617

H. M. Shapiro VIOLINIST—INSTRUCTION
Studio: 112 Riverside Drive, New York
Phone Endicott 5927

Bernard Sinsheimer—Sinsheimer Quartet
Teacher of Violin and Ensemble
New York—Wurlitzer Bldg., 130 W. 42nd St.
For instruction and quartet engagements,
address residence studio: 15 Penn. Ave.,
Crestwood, N. Y. Phone Tuckahoe 8635

Henrietta Speke-Seeley TEACHER OF SINGING
Metropolitan Opera House Studios, New York
New Rochelle Studio: 69 Locust Ave.

Harry Reginald Spier Teacher of Singing
117 W. 86th St.—Phone Schuyler 0572
Residence Phone Raymond 3086

Charles Gilbert Spross ACCOMPANIST—COACH—COMPOSER
Address: Poughkeepsie, N. Y.

Mrs. C. Dyas Standish Teacher of Many Noted Singers
Studio: 211 West 79th St., New York City
Endicott 3306

Theodore Van Yorx TEACHER OF SINGING
Studios: 4 West 40th Street, New York
Opposite Public Library Tel. Penn. 4797

Claude Warford Teacher of Singing
Studios: 4 West 40th St., New York
Phone, Penn 4897

Charles Adams White VOICE DEVELOPMENT—SINGING
309 Pierce Building
Copley Square, Boston

Arthur Wilson VOICE and INTERPRETATION
905 Boylston St., Boston
Providence Lederer Bldg. Worcester Day Bldg.

Anne Wolcott Teacher of Singing—Coach—Accompanist
Graduate Student of Father Finn
Studio: 314 W. 75th St., New York. Traf. 9107

S. Constantino Yon TEACHER OF SINGING
Studio: 653 Carnegie Hall, New York
Phone—Circle 0951

Zerffi Teacher of Singing
Voice Production without Interference
Miss Ethel Pfeifer, Asst. Teacher
309 West 78th Street Trafalgar 4383

Oscar Ziegler Concert Pianist—Pedagogue
52 West 90th Street, New York, N. Y.
Phone Schuyler 7376

Josiah Zuro Director Zuro Grand
Opera Co.
Coaching and Teaching
Studio: Rivoli Theatre, 744 Seventh Ave.
New York City, Phones Circle 0100 or 4128

W. Henri Zay SPECIAL MASTER CLASSES IN VOICE
TECHNIQUE
with a VERITABLE MASTER IDEA behind them
See "The Practical Psychology of Voice," pub. G.
Schirmer, which is a Complete Vocal Method.
Studio: 30 West 72nd St.



PAUL WHITEMAN

Himself and his concert orchestra
New booking season 1925-1926
Exclusive Management:
F. C. Coppicus, 33 W. 42nd Street
New York City

DR. ARTHUR D.

WOODRUFF

TEACHER OF SINGING

Studio, 810 Carnegie Hall
New York City

Telephone Circle 0321 Mondays in Philadelphia

ROBERT

GAYLER

Teacher of Artistic Interpretation

Late Artistic Director (9 years)
Recording Studios, Edison Records
Studio: METROPOLITAN OPERA HOUSE, N. Y.
Interviews by appointment only.
Telephone, Pennsylvania 2634

MARY CORNELIA

MALONE

AMERICAN SOPRANO

"Rare sweetness of voice and
perfection of training under Mar-
cella Sembrich."

—Alvin S. Wiggers

CONCERTS—RECITALS

Personal Representative:
Charlotte Bruehl, 810 Carnegie
Hall, New York City.

ETHEL

CAVE-COLE

Concert Accompanist—Ensemble Player

Coach—Vocal and Instrumental

57 W. 58th St., New York

Phone Plaza 2450

TOFI

TRABILSEE

Vocal Studios

202 WEST 74th ST., N. Y.

Consultation and voice trials by ap-
pointment only.

R. BERTH, Sec'y

Tel. 1963 Endicott

RAFAELO DIAZ

Tenor

Metropolitan Opera Company

MGT. DANIEL MAYER

AEOLIAN HALL N. Y. CITY

Hardman Piano

GERARD

DUBERTA

Exponent of the PRIMAR TONE

Vocal Studios: 129 W. 87th St.,
New York

'Phone Schuyler 1134

LESCHETIZKY

Master school for pianists and piano
students

In the musical —PARIS— For terms
centre of apply to

MME. MARIE GABRIELLE LESCHETIZKY

7 Rue Chaptal, Paris (France)

Conal O'C. Quirke

Teacher of Voice

243 Central Park West, New York

'Phone 5880 Schuyler

HEMPEL

Assisted by

Coenraad V. Bos, Pianist

Louis P. Fritas, Flutist

Management of Frieda Hempel

165 Madison Avenue New York

Steinway Piano

TAMME

VOCAL STUDIO

264 West 98d St., New York City

Offers an efficient schedule for each Pupil's needs.

For the Beginner—Method

For the Professional—Coaching

For the Teacher—New Ideas

SEATTLE MUSICIANS GAIN NEW SUCCESS

Guest Artists Also Receive Plaudits at Their Recitals

By David Scheetz Craig

SEATTLE, WASH., April 4.—The first concert of the season by the Nordica Choral Club, a women's chorus, conducted by Helen Crowe Snelling, brought forward Arthur A. Penn's comic opera, "The Pirate's Bride." Principal parts were taken by Elsie Kalushe, Una Korth, Ruth la Porte, Mona Blair, Edith Richards, Anna Rae Andersen, Cecelia Denton, Irene Kalushe, Selma Green, Lorna Veale, Helen Newhouse and Alta Draper.

A number of Seattle's younger artists appeared in concert in the Immanuel Lutheran Church under the auspices of the choir, which is conducted by Arville Belstad. Numbers were given by Arthur Clausen, violinist, and Iris Canfield, cellist, both appearing with Mr. Belstad in trios.

Ernst von Dohnanyi, pianist, gave a fine program under the auspices of the Men's Club of the Plymouth Church recently. He played, for the first time, his Suite "Ruralia Hungarica" and works by Liszt, Beethoven and Chopin.

The Women's Federation of the University of Washington presented the De Reszke Singers with Mildred Dilling, harpist, in one of their series. These artists appeared in Meany Hall and were well received. The singers are Hardesty Johnson, Floyd Townsley, Erwyn Mutch and Sigurd Nelson.

Mary Elizabeth Norie, pianist and pupil of Paul Pierre McNeely, gave the eighth recital of her present season, playing Chopin's Sonata, Op. 35, as her principal number. Another recital under the auspices of Mr. McNeely was given by Mabel Morrill and Mirziah Standish.

The third concert of the First Presbyterian Church series was given by Alfred Cortot, pianist, who was greeted by a large audience. Mr. Cortot played twelve Chopin etudes, Debussy's "Children's Corner," Schumann's "Carnaval" and the Beethoven "Moonlight" Sonata.

The midwinter concert of the Seattle Orchestral Society, Francis J. Armstrong, conductor, was given in the new Chamber of Commerce auditorium. Assisting artists were Vasily Gromakovsky, baritone, and Ernest Jaskovsky, violinist, with Corynn Kiehl as accompanist.

The Women's Ensemble, University of Washington, under Dean Irving M. Glen, gave an interesting program in Meany hall, assisted by Ruth Clemmer, Marguerite Bone and Valentine Anderson, vocalists; Ruth Allen, pianist, and Marjory Chandler, violinist; Elinor Sayre and Marian Evans were the accompanists.

Fritz Kreisler, violinist, attracted a large audience to his recital in the Metropolitan theater. His appearance was under the auspices of Frank P. Hood.

Roland Hayes, tenor, made a sensational debut in the Metropolitan Theater under the local management of Marjorie Cowan. William Lawrence was at the piano.

Among recent recitals were those by pupils of the Van Harlingen School of Music, Beth Kastner, director; and Sara Y. B. Peabody, who presented her vocal class in the Cornish School Theater.

Francesco Longo, pianist and accompanist, is leading the Columbia Theater orchestra, coming recently from Portland, Ore.

Salvatore Santaella is the new conductor of the Strand Theater orchestra.

PASSED AWAY

Bernice de Pasquali

OMAHA, NEB., April 4.—Bernice James de Pasquali, coloratura soprano, formerly a member of the Metropolitan Opera Company, died here at the Lord Lister Hospital yesterday of pneumonia after a fortnight's illness. She had been singing on the Orpheum Circuit and was taken ill shortly before coming to Omaha on March 15, and was unable to appear at the first performance for which she was scheduled. She sang a matinée performance the following day but was taken to the hospital immediately after.

Mme. de Pasquali was born in Boston and was the daughter of Captain James, U. S. A., retired. As a child she showed great musical ability and went to New York to study when still a young girl. Her vocal education was received at the National Conservatory under Oscar Saenger. She appeared in concert in this country and later went to Italy where she made her operatic debut in Milan as *Marguerite* in "Faust." After her marriage to Salvatore de Pasquali, she appeared in concert under the management of her husband, and became a member of the Metropolitan in 1910, appearing in leading coloratura rôles as well as lyric ones. While in Italy she was elected a member of the Accademia Filarmonica in Rome, being the first American woman to receive the honor.

After her retirement from the Metropolitan, Mme. de Pasquali was heard

frequently in concert and in vaudeville. She is survived by her mother and one brother, residents of Boston.

Marie Jordon de Stojowska

Marie Jordon de Stojowska, mother of Sigismund Stojowski, prominent Polish pianist, composer and teacher, died at the home of her son in New York on April 4, after a brief illness. Mme. de Stojowska, who was born in Poland, was a musician and had many friends among noted artists in this country and in Europe. She was the first teacher of her son. Funeral services were held in the Church of the Blessed Sacrament on the morning of April 6.

Memory Contest Held in Charles City

CHARLES CITY, IOWA, April 4.—The music memory contest, which included all the schools as well as an adult section, closed with a final contest and a concert given by local musical organizations in the Auditorium. Perfect papers were submitted by Mrs. R. Stober and Marian Lampkin. The latter was awarded a gold medal as first prize; Donald Bartz won a silver medal, and Twila Young a bronze one. In the adult section the contestants with the highest ratings were Mrs. Stober and Ruth Howard.

BELLE CALDWELL.

STORY & CLARK

PIANO COMPANY

33 West 57th St. 315 So. Wabash Ave.
New York Chicago

ART GRAND

The favorite

piano of

Fred Patton

celebrated Ora-

torio and Wag-

nerian Baritone

is the Story &

Clark Grand

because, "it

possesses that peculiarly sym-

pathetic quality which blends ideally

with the human voice." You too,

should choose the choice of leading

artists.

English Model

18th Century

\$1950

Others from

\$950

REINALD WERRENATH

has been using, with very great success in his concert
programs

"FIVE POEMS," by John Masefield

Set to music by

EASTHOPE MARTIN

1. "AN OLD SONG RESUNG" 3. "SAINT MARY'S BELLS"

2. "JUNE TWILIGHT" 4. "BEAUTY"

5. "CARGOES"

Price of the volume \$1.50 net

Note—Nos. 2, 4, 5 are published separately, ea. 50c net

ENOCH & SONS, 9 East 45th St., New York



BOSTON ADDED TO LIST OF TRIUMPHS!

MARGARET

SITTIG

VIOLINIST

Emphatic Success in Recital, Jordan Hall

Feb. 19, 1925

Boston Herald, February 20, 1925.

"... Played with true romantic ardor and produced singularly beautiful tone—strong, sweet and rich... displayed FINE MUSICIANSHIP, EMOTIONAL WARMTH, AND RARE POETICAL FEELING... Much more might be said in praise of Miss Sittig, a violinist of rare talent and ability, whom it would be a pleasure to hear again, and that soon."

Boston Globe, February 20, 1925.

"... Has a first rate technical equipment, and in addition the much rarer and infinitely more precious gift of music... IT IS A RARE PLEASURE TO LISTEN TO SO FINE A VIOLINIST AND SO GENUINE A MUSICIAN."

Boston Transcript, February 20, 1925.

"... Possesses in high degree many fine qualities. Her tone is large, broad, pure; her bowing firm, free, capable of many subtleties, her harmonics of singular clarity. TECHNIC, FACILITY, BOTH OF BOW AND OF LEFT HAND, ARE ABUNDANTLY PRESENT."

Christian Science Monitor, Boston, Feb. 20, 1925.

"Miss Sittig's tone is big, and there is much power and sweetness, with splendid depth. THERE IS A BREADTH OF SWEEP, A VITALITY THAT MAKES HER MUSIC INTERESTING."

Boston Post, February 20, 1925.

"... A TONE OF SPLENDID QUALITY."

NOW BOOKING SEASON 1925-1926

SITTIG TRIO MANAGEMENT, 167 W. 80th St., New York City

Phone Trafalgar 9030



Sketch by Frank Post

Jean de Reszke Passes Away in Nice

[Continued from page 4]

"Lohengrin," toward the end of the season, when the tenor appeared in the swan-boat, there was an outbreak of such applause as one seldom, if ever, hears in German opera. Then the audience waited breathlessly for him to sing the Swan Song which he did as flawlessly as he had ever sung it. When it was over, the crowd cheered for fully ten minutes.

He did not return the following year and never again came to America, but Edouard sang for one more season at the Metropolitan. Many attempts were made to induce Jean to sing again in this country, both by the late Oscar Hammerstein in 1907, when the Manhattan Opera Company was rivalling the Metropolitan, and by Andreas Dippel in 1912, when he was head of the Chicago-Philadelphia company. De Reszke flatly refused all offers, however, saying that it was better for him not to sing again because everything had its time and his time was passed. He was then 62 years old.

It was again rumored that he would return to America about two years ago for the purpose of making records for one of the phonograph companies and also to do some teaching, but he did not do so.

Settles in Paris

After his retirement from the stage, he lived for the most part in Paris in the rue de la Faisanderie where he also had his studio, but after the death of his only child, "Young Jean," who enlisted in the chasseurs in the world war, Mme. de Reszke declined ever to return to their Paris house and they made Nice their headquarters in the winter and Mont d'Or in Auvergne in the summer. He taught large classes, most of his pupils being Americans. Of his pupils, a few who achieved fame were Maggie Teyte, Edith de Lys, Minnie Saltzmann-Stevens, Enrichetta Onelli, Oscar Seagle and John Barclay, all except the first and last being Americans.

The question of the classification of Jean de Reszke's voice has always been and probably always will be an undecided one. Many persons qualified to know hold that it remained always baritone in timbre although the upper register was developed to an extent that made possible his singing of both lyric and dramatic tenor rôles. Certainly his versatility was extraordinary, and no tenor since has been able to sing *Siegfried* and *Romeo* in the same week as he did. One of his French critics in an article of almost fulsome admiration, asserted that he took liberties with the Wagnerian scores and frequently changed long passages to make them easier for him to sing them, ascribing to this his ability to continue singing French and Italian lyric rôles while also appearing in the heaviest Wagnerian operas. Whether or not this is true, certainly de Reszke's success was largely due to the finesse with which he handled his voice.

Left Pleasant Memories

At the Metropolitan he has left behind him in the memories of the singers who knew him the impression of the ex-



© Central News Photo Service
Jean de Reszke, from a Snapshot Taken at Nice in 1920

quisite gentleman. He was the more prominent of the brothers, not only because he was a tenor and had greater opportunities for becoming prominent, but also because Edouard willingly took second place. Jean, always high strung and nervous, needed Edouard's more phlegmatic temperament not only to push him forward but also to lend him balance.

Always careful of his appearance, Jean never left anything to chance or to other people's ideas in a scene in which he was to take part. He personally saw to the arrangement of every bit of stage property with which he was concerned in a performance and when he arrived at the theater several hours before the rising of the curtain, he saw to it that things were the way he wanted them. In "Tristan," for instance, he had the couch arranged and then stretched himself out upon it, moving the furs and pillows so as to get the most effective position. The couch was then moved out of the way at the back of the stage and practically sealed up until the last act of the opera.

Whether, in view of the modern traditions of operatic acting, that of Jean de Reszke would be considered as great now as it was thirty years ago, can only be conjectured. He has left behind him a memory not only of a great and versatile artist but also of a cordial and genial gentleman, and in the minds of his pupils of a painstaking and kindly teacher. All these make a monument which is rarer than any that could be erected to him, and it is dubious whether any other singer will ever equal him in versatility as well as in personality.

JOHN ALAN HAUGHTON.

Frieda Hempel Leaves on Tour of Pacific Coast

Frieda Hempel left this week for a six weeks' tour of the Pacific Coast. She will be heard first on Easter Monday at El Paso, Tex., following this engagement with a concert on the fifteenth at Phoenix, Ariz. She will sing at Long Beach, Cal., San Diego and Santa Barbara, and will have two appearances in Los Angeles, one being a Jenny Lind concert on April 21 in the Philharmonic Auditorium and the other on the twenty-third at the Biltmore Morning Musicales. The latter will be for the benefit of the

Southwestern Music Fund. Mme. Hempel will visit Seattle, Portland and other northwestern cities before returning on June 1, and has postponed sailing until after June 14, in order to sing at the Temple of Music in Roger Walter Park, Providence, R. I.

Sixth Annual Convention of Kansas Clubs Held

[Continued from page 1]

that is our own. It takes a symphonic composer from two to twenty years to produce a composition. Then about \$4,000 is required for its first production. Money can be, and is being raised, to make possible the writing of such music in this country. This part of the country, especially, which has so much wealth, can do a great deal to insure the future of American music."

In addition to about 200 members of the local music clubs, more than 150 delegates from clubs from other Kansas cities were present.

The first day of the convention opened with a meeting of the executive board at headquarters, after which the delegates were entertained at the National Flower Show in Kansas City, Mo. In the evening a program was given by Paul Snyder, pianist; Mrs. George Cowden, soprano, and Alreta Payne, danseuse, with Mary Watson and Mrs. E. W. Henry as accompanists.

Tuesday morning was taken up with routine business of the Federation, and the afternoon session comprised a Club Program Conference. Among the speakers were Mrs. Owen Nisbit, Lucille Thompson, Mrs. Franklin E. Murphy, Mrs. John C. Newman, Bessie Miller, Henry V. Stearns and Mrs. Richard M. Gray.

On Wednesday evening, the Mozart Club Chorus, Earl Rosenberg, conductor, sang several American works. Irma Jane Lewis of Topeka sang numbers in the afternoon program.

A feature of Tuesday's session was the State-wide contest for young professional musicians, ably conducted by Esther Shaw Gibson. The winner in violin was Florian Lindberg, son of Theodore Lindberg, director of the Wichita College of Music. The other winners were: voice, Thelma Hinds Bollinger of Mound Valley, and Louis B. Goodrich, Emporia, Kan., and piano, Martin Burton, Topeka.

The winners in the contest will compete in the district contest in Wichita.

Wednesday afternoon was given over to a musicale by members of the federated clubs. The "Card Trio" from "Carmen" was presented in costume by Mrs. Clarence Falconer, Mrs. Charles Martinek, and Solita Palmer of the MacDowell Club of this city. Other clubs represented and those taking part were: Neodesha Music Club, Imah Bird, pianist; Music Club, Lawrence, Mrs. Thomas A. Larremore, voice; Mrs. A. L. Owen, accompanist; Mu Mu chapter of Mu Phi Epsilon, Manhattan, Dorothy Brown and Mabel Murphy, pianists; Clay Center Music Club, Mrs. Elaine Faulkner, Mrs. Alfred Humfield, Mrs. F. W. A. Paul, vocal trio; Saturday Afternoon Musical Club, Wichita, Abigail Dowden Eaton, voice; Susan Newman, accompanist; Atchison Music Club, Mrs. John Bradley, voice; Mrs. Harold Braine, violin.

The second part of the program was in charge of Mrs. W. J. Logan, State chairman of the department of church music and honorary president of the State Federation. Mrs. George Forsee of Kansas City, Mo., spoke on "The Dignity of Church Music," stating that

GEORGIA FEDERATION GAINS FIFTY CLUBS

Districts Show Encouraging Increase—More School Music Urged

By Helen Knox Spain

ATLANTA, GA., April 4.—The sixth annual Convention of the Georgia Federation of Music Clubs, Mrs. William P. Bailey, president, was held in Barnesville, under the auspices of the Three Arts Club, Mrs. C. M. Dunn, president, on March 25 to 28 inclusive. Some 200 delegates attended. All sessions were held in the Auditorium of Gordon College.

Those of the State Board present were Mrs. W. P. Bailey, president; Mrs. T. J. Durett, and Evelyn Jackson, vice-presidents; Mrs. C. M. Dunn, recording secretary; Mrs. William Frank C. Pogue, treasurer; Amelia Berry, Rome, director of junior work, and Mrs. W. P. Harbin, Rome. Addresses of welcome were made by Mrs. E. L. Coleman, vice-president, Three Arts Club, L. D. Watson, president, Gordon College; T. O. Galloway, president, A. & M. College and B. H. Hardy, president, Civitans Club. Mrs. Frederic E. Vaissiere, chairman of Education, responded.

During the last year fifty new clubs have federated. Sixteen of this number are senior clubs, twenty-nine, juniors, three are men's and two mixed. The Library Extension chairman, Mrs. J. B. Guerry, reported about thirty-one libraries with musical sections throughout the State. The committee is making a record of Georgia composers for the files at the Congressional Library at Washington.

Reports from the eleven districts were read, all showing about fifty per cent increase in membership and general activities. Interesting addresses were made by Mrs. E. R. Hines, Evelyn Jackson, Mrs. W. P. Harbin, and W. S. Bailey of Macon. Jennie Bell Smith of the faculty of the State Normal College, talked on the public school music problem in Georgia. She introduced a resolution which was voted upon and unanimously adopted. It in parts read as follows: "That this Convention recommend and earnestly urge the General Assembly to make provision for the teaching of the rudiments of music in the schools of our State and that the same be placed in the same category as the teaching of the academic subjects as now provided for in the common schools and that due credits be allowed therefor, recommending that the same be uniform and standardized throughout the State of Georgia."

The committee on the MacDowell Fund reported the completion of the Georgia room at Peterboro and announced the formal opening for this spring. Mrs. H. H. A. Beach was the first to occupy the room.

Another interesting feature was the presentation of the first graduating class on the fundamentals of music, the course of study as adopted by the National Federation of Music Clubs. There were thirteen in the class.

music is a great factor in the upbuilding of the church.

Preceding the program, Dean Charles Sanford Skilton of the University of Kansas spoke of the proposed endowment fund of \$600,000 for the purpose of financing the work of the MacDowell colony at Peterboro, N. H., as a memorial from the people of the United States to America's eminent composer. FREDERICK A. COOKE.

London Symphony to Tour Australia

LONDON, March 27.—The London Symphony has made final arrangements to tour Australia next year, commencing in May. New Zealand will also be visited and Sir Thomas Beecham will conduct throughout. A similar plan concerning the Queens' Hall Orchestra under Sir Henry Wood this year was abandoned on the ground of expense. The London Symphony project is being undertaken with financial backing. H. S. G.

KURTZMANN PIANOS

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE
C. KURTZMANN & CO., Makers 526-536 NIAGARA STREET BUFFALO, N. Y.

MEHLIN PIANOS

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.

Grand, Inverted Grand and Player-Pianos

Manufactured by
PAUL G. MEHLIN & SONS
Warehouses, 509 Fifth Ave. New York
Send for illustrated Art Catalogue



Bush & Lane

Years rich with experience and accomplishment back of this name vouch for extraordinary musical merit.
Bush & Lane Piano Co., Holland, Mich.

Grands of superior tone quality.

Cecilian Players with all-metal action.

WEAVER PIANOS

An Artistic Triumph
WEAVER PIANO COMPANY York, Pa.